INDIAN PAINTING

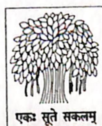
C. SIVARAMAMURTI



India—The Land and the People

INDIAN PAINTING

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Cover: Women on swing, Jodhpur, c. A.D. 1800–25

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Affectionately
to my friends
Karl J. Khandalavala
and
Moti Chandra

Contents

Preface

This book owes its origin to an invitation from the Director-General of Archaeology in India to write on 'Indian Painting' in the *Relics of the Past* series to be published during the celebration of the centenary of the Department of Archaeology. The publication of this, however, was delayed indefinitely when finally it was decided that it should be brought out by the National Book Trust.

This fascinating subject is a vast one not easily to be compressed into a few pages. It is only sought here to give the salient features of the various schools and a continuous story of painting in India from the earliest times to the modern period.

I must here record my indebtedness to the several scholars who have for over a century discovered and interpreted different episodes of Indian painting. For the illustrations and photographs contained in this book, I am indebted to the Department of Archaeology, the National Museum and the Photo Division of the Ministry of Information and Broadcasting. I am thankful to Shri G.S. Bagga for preparing the index. To the National Book Trust and specially to Dr. Keskar who evinced keen interest in the publication of the book, I am grateful for expediting the publication.

New Delhi
20 January 1970

C. SIVARAMAMURTI

List of Plates

I

Introduction

Moved by the charm of Nature around him, man has expressed his appreciation of it in works of art produced by him. This goes back to a time when he was still a primitive. Art has had a softening influence on him. The earliest paintings of the prehistoric age in the caves all over the world give us magnificent examples of the observant eye and the trained hand even in man's savage state. The colours chosen, the movement portrayed and the expression suffused in the pictures really make us marvel, even if all of them are not of the standard of the paintings at Altamira. The prehistoric cave paintings in India give us a picture of life in those far-off days of the early man in India.

It is a great and true experience that Kalidasa expresses, when he feels that even the happiest man is elated when he sees beautiful things or hears melodious notes. Though music like art deeply stirs the heart, it is the impression of beautiful form on the eye that has an even greater effect.

While in Chinese art, the delineation is as the eye sees, in Indian art, it is both as the eye perceives and as the touch feels. The depth of the figure is thus indicated. The pictures in India show an attempt at modelling.

This is corroborated by the fact that the concept of portrayal at its best in India is in terms of the figure in the round, styled *chitra*. The figure in relief, high or low, is *ardhachitra*; and the painting resembling sculpture is

chitrabhasa. The term *chitrabhasa* itself indicates that the aim is to portray some kind of modelling to suggest depth. We may here appropriately recall the remark of Kalidasa, through the mouth of Dushyanta, *skhalativa me drishtir nimnonnateshu,* my eyes seem to roam over depths and elevations, meaning thereby the modelling of the body portrayed in the picture.

In the six limbs of painting or *shadanga,* modelling is given as an important one; others are variety of form *rupabheda,* proportion *pramana, bhava-yojana* or the infusion of emotions, *lavanya yojana* creation of lustre and iridescence, *sadrisya* portrayal of likeness, *varnikabhanga* colour mixing to produce the effect of modelling.

The *Vishnudharmottara* further elucidates the process, and the strong points in paintings are narrated. The line sketch, the most important, firmly and gracefully drawn, is considered the highest achievement by the masters *rekham prasamsantyacharyah*; there are others who consider shading and depiction of modelling as the best *vartanam apare jaguh;* feminine taste appreciates decoration in art *striyo bhushanam inchhanti*; but the common taste is for the splendour and glory of colour *varnadhyam itare janah*. This *vartana* or shading is of three kinds-*bindujavartana, patravartana* and *raikhikavartana*. The first is stippling, the second cross-hatching and the third fine line-shading silver point.

The best picture was with the minimum of drawing, *api laghu likhiteyam drisyate purnamurtih,* says the *Vidushaka* in the *Viddhasalabhanjika* as such figures suggest their full form. This is the greatness of powerful line drawing. Immoderate decoration and loud colouring were almost reckoned a blemish. In enumerating *chitragunas* and *chitradoshas,* i.e., merits and defects in paintings, an excess of any was considered a blemish.

The very classification of pictures like *viddhachitras* and *aviddhachitras,* i.e., portraits and studies from life in general, reveals a special effort to produce faithful portraits. There are many instances of portraits. The famous painting from

Central Asia, depicting the gentle mode of breaking the news of the Master's passing away to Ajatasatru, with the aid of a *chitrapata*, or painting scroll, with several scenes from the Master's life, including the *parinirvana* of Buddha, shows how early such paintings were in vogue. In the *Dutavakya* of Bhasa, a painting of Dussasana molesting Draupadi in the court is presented and unrolled to be seen. The *Pratimanataka* describes portraits. It is a portrait that constitutes the theme of the *Viddhasalabhanjika*. In the *Kavyaprakasa*, a pathetic verse, depicting the pet parrot in the deserted household of a fallen king, begging painted figures on the walls of the princess and her attendants to feed him, mistaking the pictures for the live ones, suggests the ability of the ancient Indian painter at portrait work. But coming to the historic period, we have several portraits both in sculpture and in painting. The paintings of the Pandyan king and queen at Sittannavasal, Rajaraja Chola with his consorts at Tanjavur, Viranna and Virupanna at Lepakshi are telling examples of kings and noblemen responsible for larger portrait murals.

Emotion portrayed in pictures is best illustrated in such masterpieces as the mother and child before Buddha or the subjugation of Nalagiri from Ajanta. The form effectively presents *karunarasa*, while the latter shows first *bhayanaka rasa* in the stampede of the elephant Nalagiri, and *santarasa* where the furious animal lies humble at the feet of the Master. *Bhavasabalata* or the commingling of emotions is portrayed in such paintings as the host of demons desperately fighting with Tripurantaka, portrayed in the Brihadisvara temple at Tanjavur, the fierce aspect of the *rakshakas* determined to fight and win or die, contrasted by the tearful wives, clinging to them, dissuading them from fighting an impossible opponent, is an instance of *bhavasabalata* or the commingling of more than one emotion here, *raudra*, *karuna* and *sringara*.

The *Vishnudharmottara* has specially stressed suggestion as an important element in art. Different methods for

suggesting various aspects of nature are here enumerated; as for instance, portraying lotuses in bloom, *rishis* hurrying for a bath and so forth to suggest daybreak, prowling thieves, amorous damsels going to the place of their tryst and so on for indicating night, lotuses and aquatic beings for the suggestion of water, overcast clouds and white cranes flying in the sky to signify the rainy season, pleasant flower-decked forests and gardens to recall spring, travellers oppressed by heat and greatly fatigued to suggest summer and so on. All these devices are carefully followed in paintings and are to be understood in order to fully appreciate the meaning of a picture, specially in the later-day miniature paintings from Rajasthan, *baramasa* paintings and those portraying the loves of the *nayakas* and *nayikas*, in scenes of tryst with *sukla* or *krishna abhisarika*, *utkantha* and *viraha*, an overcast cloudy sky or the moonlit night when the pang of separation has its utmost poignancy which is all in the most suggestive language of the brush.

II

Texts on Painting

The technique and process of painting, the colours, the tools, the conventions and canons of art criticism are the theme of texts on painting. The *Chitrasutra* in the *Vishnudharmottara* is the one standard text in India. Most of the other books of the medieval period, like the *Abhilashitarthachintamani, Sivatatvaratnakara, Silparatna, Naradasilpa, Sarasvatisilpa, Prajapatisilpa,* are from South India.

The oldest text which has come down to us today is the *Chitrasutra* in the *Vishnudharmottara*. It is probably the same as that mentioned by Damodaragupta in his *Kuttanimata* as that mentioned by connoisseurs of art, *bharatavisakhila-dattilavrikshayurvedachitrasutreshu patrachchhedavidhane bhramakarmani pustasudasastreshu atodyavadanavidhau nritte gite cha kausalam tasyah, (Kuttanimatta,* 124-25). It may thus be seen that painting was one of many arts like music, dance, medicine, etc., each with a standard book written on it by a specialist.

The *Chitrasutra* in the *Vishnudharmottara* has the most valuable material on the classifications of pictures, painting materials, merits and defects in painting as well as practical hints very useful to painters.

The *Vishnudharmottara* covers several subjects like dance, music, prosody, grammar, architecture, sculpture, etc. Painting is also included therein. There is a great stress laid on the close relationship among fine arts like dance, music and art. It gives a classification of painting into *satya,*

natural, *vainika,* lyrical, *nagara,* sophisticated, and *misra,* mixed. The origin of art is attributed to the sage Narayana who created Urvasi, the beautiful celestial nymph, by drawing a beautiful figure on his thigh. This explain the origin of drawing. Narayana taught this to Visvakarma, who successfully interpreted the entire theme of the universe by imitating it in art.

The *Vishnudharmottara* describes five types of man, *hamsa, bhadra, malavya, ruchaka* and *sasaka,* and corresponding types of women. Varieties of hair like *kuntala,* long and fine, *dakshinavarta,* curling to right, *taranga,* wavy, *varidhara,* straight and flowing, *jutatasara,* curled and abundant, are enumerated. Shapes of eyes are described like *chapakriti,* bow-shaped, *utpalpatrabha,* blue-lotus hue, *matsyodara,* fish-like, *padmapatranibha,* lotus-petal like, and *sanakriti,* globular. The iconography of gods is discussed. In this context the different *sthanas* or poses like *rijvagata, anriju, sachikrita, sama, ardhavilochana, parsvagata, parivritta prishthagatta, paravritta* and *samanata* are described. Then the principles of *kshayavriddhi* or foreshortening are explained. The text then proceeds to describe *bhittisamskara* or the preparation of the wall for painting. Primary and secondary colours are enumerated, as also their preparation and application.

The classification of pictures as *satya, vainika, nagara* and *misra* comes next. There are three types of *vartana* or shading in a picture recognised *patraja—raikhika* and *binduja.*

The next topic for discussion is merits and blemishes in pictures. This and the subsequent exposition of the philosophy of painting including propriety in painting, the number of *rasas* or moods that can be portrayed in pictures, with illustrations for each, constitute, as it were, the rhetoric of art.

The *Samaranganasutradhara* is another text on art by the Paramara king Bhoja, but its main theme is architecture. It contains a small section on painting, specially from the point of view of *rasas* to be portrayed in pictures.

The *Abhilashitarthachintamani* by king Somesvara of the

Western Chalukya dynasty of the twelfth century has an interesting chapter on painting. Painting is described in the context of the decoration of the *natyamandapa*. The preparation of wall, *bhittisamskara,* is first taken up. *Vajralepa* for mixing colours is discussed next. The number of colours, the brushes, their variations and other art materials like *tulika, lekhini, vartika* are mentioned. Light-and-shade effects produced by colours and their combinations, application of gold, burnishing, etc., are discussed. The variety of poses, the preparation of forms of icons, varieties of painting like *rasikachitra, dhulichitra, bhavachitra, viddhachitra* and *aviddachitra* are all discussed in this text.

The *Sivatatvaratnakara* is a seventeenth century text which closely follows the *Abhilashitarthachintamani.*

The *Silparatna,* a sixteenth century text by Srikumara, has a section on painting styled *chitralakshana.* It gives a threefold classification of chitra into *chitra, ardhachitra* and *chitrabhasa,* figure in the round, relief work and painting. Five primary colours, i.e.. white, yellow, red, black and blue, are recognised. Varieties of *vartikas* or brushes, varieties of pose, modes of light and shade, mixing of colours, application of gold and its burnishing are explained. This text gives a classification of pictures into *rasachitra* and *dhulichitra.* This rasa is nothing but the *bhavachitra* of the *Abhilashitarthachintamani.*

The *Naradasilpa* has two chapters. One deals with the *chitrasala* and the other with *chitralankritirachanavidhi.* The former describes art galleries, while the latter gives a classification of pictures like *bhaumika, kudyaka* and *urdhvaka,* related to the floor, the wall and the ceiling. The first corresponds to the *rasachitra* and *dhulichitra* of the *Abhilashitarthachintamani* which is the same as the temporary decoration on the floor like *kolam, rangoli* and *alpana;* the painting on the wall is mural decoration; the third is almost the same, except that it is on the ceiling. Pictorial themes and their appropriate location are also a topic of discussion.

The *Sarasvatisilpa* is another text on painting which repeats a classification already known, *viz., chitra, ardhachitra* and *chitrabhasa*. *Varnasamskara* or preparation of colours and enumeration of *murtis* and their iconography are other subjects treated here.

Many texts like *Prajapatisilpa* are now lost. Apart from all these *Silpa* texts, the most valuable references to painting are from general Sanskrit literature, which contains innumerable passages, indirectly and unconsciously and almost casually referring to the methods in vogue, to the idea in the air. These, studied carefully, have more to reveal than the texts themselves.

III

Art Galleries

In art-minded India, it is difficult to find even the smallest utensil without some decorative element in it, or a piece of cloth without some beautiful design at least on the border, or a wall in a house without some decorative figures, or the floor without some patterns thereon. Even pots and vessels have some decoration in colour or pattern worked on them in low relief. Art in some form or other cannot be missed in everyday life even in the remotest corners of villages. While even animals like cows and calves, horses and elephants are decorated to fit into a scheme of colourful life radiating joy and beauty, art as a separate entity cannot be expected to be crystallised in isolation. Still, like the immanent spirit of God concentrated in temples, art galleries have been conceived and fostered in India from the earliest times to bring together art objects. These are known as the *chitrasalas*.

Early references to *chitrasalas* occur in the *Ramayana* and the *Mahabharata*.

Three types of *chitrasalas* are known, those in the palace, the public art galleries and in private houses. To the first category belong the *chitrasalas* of the harem. Some princesses had their own bedrooms converted into *chitrasalas* or had *chitrasalas* as an annexe to their sleeping apartments. These are the *sayanachitrasalas*. This is accounted for by the fact that looking at an auspicious object on waking up was considered a good omen. Bathing apartments also had picture galleries, *abhishekachitrasalikas*, adjoining them.

Private *chitrasalas*, particularly those in the houses of

courtesans, were very gorgeous. This was the place of the activities of *vitas*, dandy, *dhurtas*, rake and *chetas*, sycophant, *vesyas*, courtesan, and *vesyakamukas*, erotomaniac, a veritable treasure-house of all fine arts. Pictures representing *sringara, hasya* and *santa* alone were allowed in private houses, including the king's residence, while in temples and other public and dance halls and the public apartments of the royal palace, all types of pictures could be shown. It is thus clear that these galleries displayed the greatest variety. The preference, however, in all painting was for auspicious themes, *mangalyalekhya*.

The galleries, well arranged, were known as *vithis*, a word for conveying aptly the connotation of 'gallery'. The word *vithi* used by Bhavabhuti to suggest the long and spacious halls composing the galleries, and the word *vimanapankti* used by Bana for describing the mansions, composing the picture galleries, suggest the type of buildings that housed the pictures. The text of the *Naradasilpa* gives a description of the building composing the *chitrasalas*. It is to be shaped as a *vimana*, with a small *gopura* in front, provided with *sikhara-kalasas*, etc., with windows at intervals for the long galleries. Ornamental doorways, decorated balconies, verandahs, massive pillars supporting the main structure, are all architectural details of the *chitrasala* gathered from references to it in general literature.

The *Naradasilpa* prefers the *chitrasala* to be located at a junction of four roads, opposite a temple or royal palace, or in the centre of the king's highway; it could be drum-shaped or circular in plan, and have a verandah, a small hall, a main central hall and side halls with stairs leading to the upper storey. It would be supported by 16, 20 or 32 pillars, have several windows, an ornamental canopy, several square terraces near entrances, and stairs sideways leading to several halls, provided with seats for visitors to rest. The roof should have a *sikhara* and a *kalasa* to make the structure look like a *vimana*. Chandeliers and mirrors are suggested for illuminating the halls. The main building is

provided with a small *gopura*.

Different varieties of paintings of *devas, gandharvas, kinnaras* and so forth are to be exhibited in the galleries. These should show mighty heroes and various other noble themes, all well drawn, in proper proportions, coloured attractively, and decorated with jewels, all in gold.

There is frequent mention in literature of the themes of the pictorial material in the galleries. Scenes from the *Ramayana* are mentioned by Bhavabhuti, Kalidasa and others. Damayanti's life, similarly portrayed, is described by Sriharsha. Contemporary life is also portrayed as in the pictures in the *Malavikagnimitra* and the *Vidhasalabhanjika*.

The *Naishadha-charita* specially describes at some length *sringara* pictures in art galleries. The love of sages and their amours with celestial damsels, as also similar loving dalliance of Indra, are themes for exquisite pictures in the imperial palace of Nala. Pictures of Kamadeva had a special place in the bedroom though they were painted in other places too. It should have been a principal theme in the *chitrasalas* of the harem as well as the *sayanachitrasalas*. Bana mentions *nagas, devas, asuras, yakshas, kinnaras* and *garudas* as prominently represented in the murals. He also refers to lovely designs of creepers and decorative foliage. In the *Navasahasankacharita,* hunting scenes are mentioned in the picture-gallery and these can be understood in the context of general gay scenes like *jalakrida, panagoshthi, rasalila,* etc. The motifs of animals and birds occur freely as favourite subjects with Indian painters.

When we consider the themes that have survived in painting like miniatures representing the *Ramayana, Nalacharita, Bhagavata,* contemporary court scenes and paintings portraying lovers, *sringara cheshtas* and the seasons, iconographic pictures and designs of decorative motifs, and animal and bird studies, all of the Mughal, Pahari and Rajasthani schools, which are comparatively recent, this continuous tradition of a hoary past becomes very clear.

From general literature we know several interesting

facts about *chitrasalas*. There were stationary ones located at a fixed spot, and those on wheels, which could be moved from one place to another, as mobile museums or travelling art galleries. The *chitrasalas* were perfumed to spread a fine aroma in the interior. The galleries were open in the evenings for enabling visitors to spend their time pleasantly there. This was also a place of diversion for lovers. In the *sarad* season the *chitrasalas* had a rush of visitors, and as it is well known that it is this part of the year in India which is the most pleasant, it is quite justified. Though the *chitrasalas* were repositories of art treasures, the other apartments of buildings were not bereft of decoration. Schools and libraries had paintings of Sarasvati. *Vidyamandiras* had paintings of *Yamaloka*. Even the *sutika griha* or the apartments for child-birth had pleasant pictures. The *natyasala* was another beautiful hall profusely decorated with pictures. But it is the *chitrasala* that was a perennial source of all the beauty that art could provide. The importance of the *chitragriha* as a *vinodasthana* and a *kalasthana* was fully realised. Naturally, with its own educative values, it had an important place in the life of a *nagaraka*.

IV

The Painter

An inscription of the second century B.C. in the Ramgarh (Jogimara) cave, in early characters, is the earliest to refer to a painter. It mentions a *rupataka* and his sweetheart—an adept in dance. As art permeated life in ancient India, every young man and woman of taste had a knowledge of art, dance and music as essential factors of literary aesthetic education. The non-professional artists, with enough knowledge adequately to appreciate art trends in the country, were in abundance and judged the art of the professionals.

The fine arts were cultivated as a pastime, *vinodasthana*; and painting, being an easier medium than modelling and sculpture, was probably more readily preferred. The *Kamasutra* mentions painting as one of the several arts cultivated by a *nagaraka*, a gentleman of taste. His chamber should have a lute (*vina*) hanging by a peg on the wall, a painting board (*chitraphalaka*), a casket full of brushes (*vartikasamudgaka*), a beautiful illuminated manuscript and sweet-smelling flower garlands. The *chitrakara* was a professional artist of eminence. Inferior craftsmen were known as *dindins*. The *Uttararamacharita* refers to a *chitrakara* named Arjuna who had painted the murals illustrating the life of Rama in the palace. The architects, artists and painters who had decorated the royal palace on the eve of the marriage of princesss Rajyasri were shown great respect as recorded in the *Harshacharita*. This shows the high esteem in which they were held. When they were commissioned to do some work, they were honoured before they started on it. From

the *Kathasaritsagara*, we learn that a painter enjoyed ten villages as a gift from the king. The *chitrakaras*, along with sculptors, jewellers, goldsmiths, wood-carvers, metal craftsmen and others, had an allocation of seats in the assembly of poets and scholars convened in the royal court, as described by Rajasekhara in his *Kavyamimamsa*.

Distinguished masters were specially honoured and invited to give their opinion on the aesthetic value of works of art. These *chitravidyopadhyayas* were well-versed in several branches of art. Encyclopaedic knowledge of masters in architecture, sculpture and painting and other allied branches is gathered from several inscriptions. One of the best known among these is from Pattadakal, where the *silpi* from the southern region, specially invited by king Vikramaditya to build the Virupaksha temple, describes himself as an adept in every branch of art. A scribe, who was a contemporary of the Western Chalukya king, Vikramaditya VI, boasts of his skill in arranging beautiful letters in artistic form, entwining into them shapes of birds and animals. The queen who enters the *chitrasala*, as described in the *Malavikagnimitra*, intently gazes at the newly-painted pictures, representing the harem with its retinue; and this being the work of a master, naturally compels her admiration. According to the *Viddhasalabhanjika*, the queen's nephew, occasionally dressed in feminine attire, is mistaken by painters (*chitrakaras*) to be a girl and represented thus almost life-like on the palace walls, causing the king to mistake him for a girl. Royal courts were frequented by numerous *chitrakaras*, as we gather from several references; and an interesting instance is that of a painter who prepared an exceedingly beautiful picture of a princess to demonstrate his skill in the royal court. The *Kathasaritsagara* mentions one Kumaradatta as a gifted painter at the court of king Prithvirupa of Pratishthana. The same text mentions another famous painter, Roladeva from Vidarbha. Sivasvamin, a respectable *chitracharya*, and an adept in painting is described as the lover of a courtesan in the *Padataditaka*. Painters frequently visited *Vesavasas* and

had naive companions in *natas, nartakas* and *vitas, vesyas* and *kuttanis*. This indicates their social position, which was not very high, though their art was appreciated at the highest level. The high ideal of *vinodasthana* for art amongst the *nagarakas* was just the opposite in the case of the courtesan, who also learned art, neither as a professional nor as an amateur, but as one to brandish her proficiency in fine arts to attract suitors, and to flourish in her profession, as Damodaragupta portrays in his *Kuttanimata*. The morals of the *silpi* class of his time are the subject of Kshemendra's interesting lampoon.

The proficient artist, with *hastochchaya* or a good hand in producing pictures, still commanded respect for his distinction in his field. The *dindins*, inferior artists of mediocre taste, were in contrast to the *chitracharyas*, reputed for their *hastochchaya*. Usually employed to repair old pictures, carvings and flags, the *dindins* very nearly ruined them; it is no wonder that the *Padataditaka* considers them to be not very different from monkeys *dindino hi namaite nativiprakrishta vanarebhyah*. They are notorious for ruining pictures by touching them up and for darkening the original lustre of colours by dabbing with their brushes, *alekhyam atmalipibhir gamayanti nasam saudheshu kurchakamashimalam arpayanti*.

Colours, prepared by the artist himself, as they occurred to his taste, were carried along with the brushes in boxes, *samudgakas*, gourds, *alabus*, specially prepared for the purpose. Paintings on cloth were carefully preserved in silken covers, in which they were rolled and kept.

A beautiful picture is given of the painter at work in the *Mrichchhakatika*, surrounded by a large number of colour pans, from which he would just take a little from each, to put it on the canvas, *yo namaham tatrabhavataṣ charudattasya riddhyahoratram prayatnasiddair uddamasurabhigandhibhir modakair eva asitabhyantarachatussalakadvara upavishto mallakasataparivrita chitrakara ivangulibhis sprishtva sprishtvapanayami*. The artist was alert to recognise a good

picture when he achieved it, and even while painting would nod his head in joyous approbation.

This special trait of the painter has been noted by Valmiki, Harshavardhana, Sriharsha, Kshemendra, Hemachàndra and others. Passages like *vikshya yam bahu dhuvan siro jaravataki vidhirakalpi silpirat* from the *Naishadhiyacharita* (XIII, 12) or *yayau vilolayan maulim rupatisayavismitah* in the *Brihatkathamanjari* (IX, 1121), or *siramsi chalitani vismayavasad dhruvam vedhaso vidhyaya lalanam jagattrayalalamabhutamimam* from the *Ratnavali* (Act II, 41) amply illustrate this.

This did not, however, mean any pride or self-appreciation. Painters in ancient India, as we know had the humility to invite and accept criticism. In fact, the *Tilakamanjari* refers to connoisseurs invited to appraise pictures—*tadasya kuru kalasastrakusalasya kausalikam* and *kumara asti kinchid darsanayogyam atra chitrapate, udbhutotra pate kopi dosho va natimatram pratibhati* (pp. 133 and 135).

It was always a great joy for the painter to fashion the pictures with his own hand, and he tried and did his best. His experimental sketches were known as *hastalekhas*. Such preliminary sketches are often mentioned in literature. The term *varnaka* connotes a final *hastalekha*, comparable to the determinant sketch mentioned by Ruskin.

Passages in literature help us to understand various stages in painting a picture, such as the preparation of the ground, the drawing of the sketches, technically known as *rekhapradana* or *chitrasutradana*, almost measured out on the board, filling with colours, modelling through the three modes of *vartanas* and so forth. The final addition of touches to make the picture live is the *chitronmilana* or the infusing of life into it. A well-known maxim is based on this *chitronmilana*. Kalidasa compares the charm of Parvati to a picture infused with life by *unmilana, unmilotam tulikayeva chitram* (*Kumarasambhava*, I, 32). This is the final process of painting the eyes of the figure by the painter when all the rest is complete. Even today, this is a living tradition

amongst the hereditary craftsmen in India and Ceylon, who observe this in a solemn ceremony.

Several references provide an interesting picture of the habits of artists. Kshemendra calls them *kalachoras,* thieves of time, since they usually delay their work though anxious to receive their wages in time. The artist, however, was ever aware of the superiority of his art, and when an occasion required it, he could rise equal to it and prove his worth. A special method was in vogue to challenge other painters in royal courts. A renowned painter, approaching the palace gate, would put up a flag aloft, with his challenge painted on it, asking anyone who accepted the challenge to pull it down. This was the prelude to a contest in the court, decision by the ruler, and honour to the victor.

The Indian painter, like the sculptor, usually dedicated himself to his art. He made it an offering to the divine spirit and personally obscured himself. The result has been that most names of artists in India are lost in oblivion. In the *Saundaryalahari,* Sankara mentions even *silpa* as *pujavidhana* or a path of worship. How a picture is to be prepared in the orthodox mode is illustrated in the *Vishnudharmottara,* that requires the painter to sit devoted, facing east, and offer prayers before commencing his work.

The picture is believed always to reflect the mental and physical state of the *chitrakara.* The *Vishnudharmottara* mentions *anyachittata,* or absentmindedness, as one of the causes that ruin the formation of a good picture. A common belief mentioned in the *Viddhasalabhanjika* is that a picture generally reflects the merits of the artist even as a literary work does those of the poet in its excellence, *evam etat, yato garishthagoshthishvapyevam, kila struyate yadrisas chitrakaras tadrishe chitrakarmaruparekha, yadrishah kavis tadrise kavabandhachchhaya.* The same is repeated in the *Kavyamimamsa—sa yatsvabhavah kavistadrisarupam kavyam, yadrisakaras chitrakaras tadrisakaram asya chitramiti prayaso vadah* (Chapter X).

V

Tools and Materials

There are several references to the tools and materials of the painter in general Sanskrit literature, wherever there is a reference to painting, in addition to their description in the *Silpa* texts. Adequate material thus exists to know how and with what aids the artist could produce his beautiful pictures. It has already been seen that as mentioned in Vatsyayana's *Kamasutra* the *nagaraka* has a *samudgaka* or box full of brushes, a board and an easel. The *Mrichchhakatika* similarly gives the picture of an artist surrounded by a number of pans containing colours, from which to manipulate his brushes. Even the window-sill of the painter has colour pans as described in the *Padataditaka*. *Alabus* or gourds to contain brushes, attached to picture-boards, are mentioned by Bana in his *Harshacharita*. Kalidasa refers to a box full of colours—*varnika karanda samudgakas*. In the *Dasakumaracharita* and the *Ratnavali*, there is similar mention of boxes of brushes.

The *Abhilashitarthachintamani* and other *Silpa* texts describe brushes and *vartikas*. *Vartikas* are variously called *tinduvarti* or *kittavarti*, 'stumps' for sketching. The brushes called *kurchakas*, *lekhinis* and *tulikas* are described at length. The *vartika* also called *kittalakhini* is prepared out of the sweet-smelling root *khachora* mixed with boiled rice rolled into a pointed stump. Brick powder mixed with dry cowdung, finely ground, by adding water, was made into a paste to devise similar stump-shaped rolls from sketching. A thin bamboo rod with a copper pin and a small

feather attached was known as the *tulika*.

The tool for applying colours was the *lekhini*. It was also called a *tulika* but was composed of soft hair from the ear of a calf fixed with lac. Its thickness varied from broad and light strokes; and a large variety of brushes, large, medium and fine, could be distinguished from the quantity of soft hair composing them. Hair from the squirrel's tail and the belly of the sheep was also used.

The *Abhilashitarthachintamani* and other texts give an interesting account of the use of these different materials for colour outlines and wash. The wash or *akshalana* was with the *kurchaka*, a big brush. The finer tool *tulika* or *salaka* was used for *unmilana*, the final touches to "open the eyes" of the figure.

The painting when executed on a *pata* or canvas could be rolled and preserved in silken and other covers. The *phalaka* or board with cloth mounted on it was also used. But the surface most preferred for painting was the wall, *bhitti*, and *bhittichitra* was the term for murals.

The colours, either of vegetable or mineral origin, were *gairika*, red, *nili*, blue, *sudha*, white, *kajjala*, black and *haritala*, yellow. *Vajralepa* and *nirjasakalka* were, respectively, animal and vegetable binding media for the colours.

VI

Canons of Art Criticism

The *Vishnudharmottara* commends the ability of the artist who could effectively paint wavy lines, flames, smoke and flags to indicate the direction of the wind. The artist who could, in his pictures, clearly show the distinction between the sleeping and the dead is rated equally high.

Like the poet and the musician, the artist in ancient India also had elaborate canons of criticism to understand and judge merits and defects in pictures. A passage in the *Upamitibhavaprapanchakatha* mentions the several factors that go to make a good picture: "Here is a fine drawing, delicately drawn in an unobtrusive line, coloured gay in bright colours, with relief suggested by modelling; with the element of ornamentation appropriately introduced, symmetrical portrayal of body, emotion and joy executed in really admirable manner." But above all, beyond the beautifully prepared ground, the sure line, the charm of the colour and the shade suggesting depth, there is something more important that makes the picture a masterpiece and arrests attention, and that is the master artist's stroke, *chitrasyeva manohari kartuh kim api kausalam* (*Vakroktijivita*, III, 34). Symmetry, foreshortening, strength in drawing, beauty in colour and other merits enhance the charm of a picture, while coarse, weak and vague drawing, lack of symmetry, muddling of colours, bad pose, lack of emotion, dirty execution, lifeless portrayal and other defects detract from the value of the painting. The *Vishnudharmottara* enumerates both.

The element of suggestion in pictures enhances their charm and establishes the superior skill of the artist who could produce such. The dress of a princess gives a clue to her virginity; the mode of worship of a *rishikumara* suggests the time of the day as at Mahabalipuram where the hermit holding his hands in *yamapasamudra* to peep at the sun during the *suryopasthana* suggests midday.

Minute details as even the shape of hair like *kuntala, dakshinavarta, taranga, simhakesara,* etc., the measurement of limbs in general according to *tala* proportions, different shapes of eyes like *chapakara, matsyodara, utpalapatrabha,* etc., poses or *sthanas* like *rijvagata, ardharju,* etc., different methods of foreshortening or *kshayavriddhi,* the methods of shading like *patra, raikhika, binduja,* the modes of representing a variety of subjects chosen for delineation like kings, courtiers, courtesans, warriors, animals, rivers, etc., and several other art themes, which compose detailed canons of art criticism are discussed in the *chitrasutra* of the *Vishnudharmottara,* which was an accepted textbook for artists and sculptors and *nagarakas* for a good general equipment in fine arts. It also shows that ancient India could boast of a highly evolved science of art criticism.

What wonder then, if under such favourable conditions, the artist did very well? If the ivory carvers of Vidisa, who practised different mediums, could carve in stone as easily as they could paint with a brush and produce the Sanchi gateway, it is no wonder that a king on his elephant, who approached an ivory carver at work, covered all over with ivory dust, lost in his own work, unconscious even of the presence of the ruler so close to him, as given in early Buddhist texts, longed very much indeed that he himself were just a wonderful creative carver in ivory rather than the ruler in his dazzling palace that he was.

VII

Prehistoric

The earliest paintings in India have been found in primitive caves and rock-shelters in Mirzapur and Banda in Uttar Pradesh, in the Mahadev hills of the Vindhyan range in Bundelkhand, in the Kaimur hills in the area of Bagelkhand, in Singanpur in Raigarh district of Central India and Bellary in the South. These paintings are mainly hunting scenes representing man in his encounter with wild animals.

In Singanpur, the cavern is in a ruined state with an amount of debris obstructing the entrance. There have been recovered here several objects of prehistoric man which would give a clue to help surmise the date of these cave-dwellers and their art. The paintings, though in a crude technique, represent vivid pictures of hunt. Red pigment has been freely used. Some of the figures have got washed off. In a well-preserved scene, there is the hunt of a bison and a *sambhar*. The human figures are conventionalised. The torso is sometimes drawn as almost a ladder composed of steps; sometimes it is a silhouetted figure with the head dominating the rest of the body, the hands and feet in all cases appearing as just straight or bent lines. Their handling pikes and javelins in their effort to attack the animal is indeed most lively. One of the animals at Singanpur represents a barking dog, rushing forward at a terrific pace, the tail stretched out and the legs indicating the speed of its motion. This is in contrast with the stylised form in many of the human figures. These paintings have affinities with similar primitive paintings of Cogul in Spain.

Interesting prehistoric paintings have been discovered in the rock-shelters of the Kaimur range. At Bhalduria in Mirzapur district, there is a scene of stag hunt where harpoons and spears are depicted in action. Harpoons again occur in the attack of an animal in paintings from the Lohri cave. In the Likhunia rock-shelter in the Son valley, there is another stag hunt represented. In all these cases, it is the cave-man, using flint weapons like a stone spear, that is depicted. An interesting scene of a rhinoceros hunt occurs in the Ghormangar cave. A group of six men attack the animal. The scene is quite animated as the rhino is giving good battle. The animal is so enraged that he is undaunted by the barbs and spears used against him. There are other similar scenes of rhinoceros hunts at the Harin Harna cave, at Roup and other places.

Similarly, hunting scenes painted in red occur in the Vindhyan area at Sarhat, Kuria Kund and Karpatia.

At Pachmarhi and Hoshangabad in the Mahadev Hills, there are several rock-shelters with similar paintings depicting hunting and pastoral scenes. The scenes and the subjugation of two wild animals in a Monte Rosa shelter and a monkey playing the flute in upper Dorothy Deep shelter at Pachmarhi are very interesting.

Artistic work of a similar nature has been found at Kapgallu in Bellary district in the south, where, besides hunting scenes depicting a bison fight, there are figures of elephants, birds and humped and horned bulls.

In Malabar, in the Edakal cave, Wainad, there are conventionalised human animal figures and several simple carvings, but here there are other ancient and medieval inscriptions, which are probably much late than the earlier executed carvings, which were completely covered up, till they were exposed, when they were discovered early in this century.

VIII

Satavahana

Second Century B.C. to Second Century A.D.

The earliest historical paintings in India belong to the Satavahana period. The Satavahanas were the most dominant power in the Deccan from the second century B.C. to the second century A.D. During the time of these monarchs, some of the most glorious Buddhist caves were excavated in the living rock, many of them in western India; the Nasik, Bedsa, Bhaja, Karla, Kondane caves are famous. The earliest caves at Ajanta are also of the Satavahana period. Paintings closely resembling the early sculpture of the Satavahanas at Bhaja, Amaravati and Sanchi are found in Ajanta. These paintings are concentrated in Caves 9 to 10.

The paintings cover the walls, pillars and ceilings and illustrate scenes from the life of the Master and his previous lives, comprising the *jatakas* and *avadanas*. There are also floral and animal motifs dexterously created.

Inscriptions in Caves 9 to 10 reveal to us the early date of the paintings here, which is already confirmed by the features and characteristics that bring them close to Bhaja, Sanchi, Jaggayyapeta and the early phases of Amaravati. It is interesting to compare Satavahana sculptures in the first two centuries B.C. with paintings from Ajanta in these two caves. The script of the inscriptions is early Brahmi of the second century B.C. The paintings may, therefore, be assigned to the early phase of the Satavahana rule, probably the time of Satakarni, to whose time the Sanchi gateway carved by the ivory carvers of Vidisa, as recorded in an

inscription thereon, may be assigned. These paintings thus form the predecessors of all the Gupta, Vakataka and medieval paintings all over India.

Early art in India has almost a similar form all over the land. The Sungas and Kushanas in the north, the Kalingas in the east and the Satavahanas in the Deccan were the inheritors of common traditions from the Mauryas, and striking similarities in the Sunga, Satavahana, Kalinga and Kushana art cannot but strike the eye of connoisseurs. Common motifs with striking resemblance in distant parts of the land do arrest attention. It is interesting to compare the earlier figures from Bharhut, Amaravati and Cave 10 of Ajanta. Turbans, necklaces, earrings, facial features and the position of the hands joined in adoration may be noted. The fan-shaped headgear of the *toranasalabhanjika* at Sanchi has its counterpart in Mathura and Amaravati. There are other figures from Amaravati that agree with those at Karla. The traditions of the Satavahanas are great, but these are the result of the development of art all over the land for some centuries, and the unity of Indian art accounts for such similitude of details in concept.

Cave 9 is a *chaitya* hall with a fine facade, its nave, apse and aisles composed by a colonnade of pillars running the entire length. Towards the apsidal end is an *uddesika stupa*. The pillars and other parts composing the *chaitya* present the early characteristics of the sculptural art of the second century B.C. The cave has two layers of paintings, the earlier contemporary with the structure and the later of the fifth century A.D.

Cave 10 is the earliest *chaitya* hall here, with a votive *stupa* towards the apse end. It has an inscription of the second century B.C. mentioning one Vasithiputa Katahadi as the donor of the facade. The paintings here show the worship of the *Bodhi* tree, the *Sama Jataka* and the *Chhaddanta Jataka*.

The *Sama Jataka* is briefly this; the Bodhisattva, born of blind parents, living as hermits in the forest, supported

them, and was known as Sama. Once when filling his pot in the river, the boy was shot by the king Banaras, who was out hunting. Too late, the king learnt of the sad mistake he had commmitted, and coming to know of the helpless parents of Sama from the dying boy, he offered himself to them to take the place of their beloved son. A goddess, moved by the intense grief of the helpless parents, not only restored their eye-sight, but also their son to life. The painting represents the hunter-king, Sama hurt by an arrow, the king in a penitent mood, the grieving parents of Sama and the hermit-boy restored to life.

The *Chhaddanta Jataka*, which is often repeated in Buddhist monuments, narrates the story of the Bodhisattva, who, born as a noble elephant, lived in great state as the leader of the herd, along with his two queens, Mahasubhadda and Chullasubhadda, in a lotus lake near the Himalayas. Chullasubhadda envied Mahasubhadda as the favourite of her lord, and died with a prayer on her lips, to be born as the queen of Banaras, to wreak vengeance on the six-tusked elephant who was partial to his co-wife. When born princess, she pretended illness, and demanded the tusks of Chhaddanta, to be cured of her malady. The



Fig. 1: The queen faints: *Chhaddanta Jataka*, Satavahana, second century B.C., Cave 10, Ajanta

hunter Sonuttara, who was sent for this purpose, wounded the animal who, however, forgave the wicked man and willingly gave away his tusks. The queen, however, fainted at the sight of the tusks. Filled with remorse, she collapsed and died (Fig.1).

The paintings show the happy life of the six-tusked elephant and his queens in the lotus lake, near the huge banyan tree, the queen of Banaras pretending illness, the hunter sent to fetch the tusks, his cutting and bringing them to the queen, and her fainting at their sight.

Fragments of painting resembling late Satavahana sculpture towards the end of the second century A.D. were discovered in the Bedsa cave by Professor Jouveau Dubreuil. The figure of a damsel here is a lovely one. She wears an *ekavali* and stands in graceful flexion recalling similar figures in sculptures from Amaravati and Karla. It is interesting to compare this with the picture of a girl in a lotus pool from Dandan Oiliq in Chinese Turkestan, where Indian ideals in art had spread early in the Christian era.

IX

Kushana

First to Third Century A.D.

The Kushanas were the most powerful rulers after the Sungas in North India. Their empire extended far beyond the normal known frontiers of India. In fact, having moved on to India from Central Asia, they had their empire extending from Central Asia through the modern territory of Afghanistan and Pakistan to beyond Mathura in India. That is how there was a distinct school in the North-Western Frontier, with a commingling of Indian, Graeco-Roman and Iranian elements, which with Chinese influences made up a strange and interesting school of art, offering fascinating facets of culture for studies. It is amazing how various Indian motifs have found excellent expression and interpretation in Central Asian sculpture and painting.

This painting from Central Asia, in the absence of paintings of this period in India proper, forms the only source for study of the painter's art of the Kushana period. A painting from Dandan Oiliq of a woman rising from the lotus pool after her bath, with a child close to her, closely following similar Indian representations, also recalls the expression of poets like Kalidasa, of greater length of stalk of lotus, visible in summer, with the dwindling level of water just reaching the waist of damsels, *uddandapadmam grihadirghikanam narinitambadvayasam babhuva*. The painting of Siva with three heads—one fearful, the central one calm, and the other feminine—reminds us at once of similar



Plate 1: Buddha from Balawaste, Kushan, third-fourth century A.D., Central Asian Collections.



Plate 2: Hallisalasya dance, Gupta, fifth century A.D., Bagh.



Plate 3: Mahajanaka Jataka, Vakataka, fifth century A.D., Ajanta.



Plate 4: Queen and *chauri*-bearers, Western Chalukya, sixth century A.D., Badami.



Plate 5: Face of Mahapurusha, early Chera, eighth-ninth century A.D., Tirunandikkarai.

figures of the Gupta-Vakataka and early medieval age from India, the tradition itself however being far earlier. A painting of Buddha from Balawaste, now in the National Museum Collection of Central Asian Antiquities, is the most interesting of all representations of Buddha from anywhere in the world. This is a painting of the Kushana period with a clear *srivatsa* mark on the Master's chest (Pl. 1). We know that as a *mahapurusha* Buddha has also this mark but always covered by the cloak. It has never been presented in any of the Indian representations of Buddha. The mountain Meru with the serpent Vasuki wound round it in a pool is symbol of the churning of the ocean by the gods and demons to bring out ambrosia. Chandrama, according to the *Vedas*, is ambrosia that arose from the mind of the *Viratpurusha*, *chandrama manaso jatah*. Buddha is here represented as *Viratpurusha* in the *Visvarupa* aspect.

But the most important of the symbols here shown on his body are the two on the arms, a flaming pillar or a lotus, topped by three flames. The flames are shown as leaves, as in the case also of the *vajra* symbol shown on Buddha's forearms. If we recall the identical symbols of the flaming pillar on lotus from Amaravati in the Krishna valley representing standing Buddha and the significance of the superiority of Buddha, *dharma* and *sangha* over Brahma represented as lotus, and pillar represented as Siva combining Agni, seen in the flames, we should really wonder how the thoughts spread to such great distances. Only here we do not have the solar wheel and the feet on the top and bottom of the flaming pillar to suggest Vishnu and Surya, respectively.

The garland-bearers with a floral rhizome resting on the shoulder as in the case of similar figures from Mathura and Amaravati of a contemporary date remind us of how closely the motif of a style of the Kushana period resembles contemporary Indian patterns elsewhere also in India.

X

Gupta

Fourth to Sixth Century A.D.

The Gupta emperors were great patrons of art and literature. The aesthetic qualities of Samudragupta are very well known. His proficiency in music is narrated in the Allahabad *prasasti* in the highest terms and equally so his poetic skill. The lyrist type of coin confirms the statement in the inscription. His son, Chandragupta II, has a wonderful coin showing him seated on a couch with a lotus in his hand, the *lilakamala*, suggesting what a great connoisseur he was of everything aesthetic. This suggestive coin has an appropriate legend, *rupakriti*. He was a 'Prince Charming' with an aesthetic temperament. Another Gupta coin, representing the king seated on a couch with Lakshmi and Sarasvati flanking him, shows that he was the abode of learning and prosperity. It is this which has been usually called the golden age of art in India. The coinage of the period is probably the most artistic produced in India, and it is to be expected that where sculpture of the highest order flourished, there should have been equally great painting.

This phase of art of the Gupta period is amply illustrated in the caves, close to the village Bagh in the former Gwalior State, which are excavated on the slopes of the Vindhya Hills at a height of 150 ft above the river Bagh in the vicinity. There are nine caves in all but the most important are Caves 2, 4 and 5. These caves were almost rediscovered in 1818 by Lieutenant Dangerfield, but it is Col. C.E. Luard who created that interest in the study of

these caves that accounts for their being known so well today. Since excellent copies were prepared of them by Nandalal Bose and Asit Kumar Haldar and others, they have very much deteriorated and probably the best are their copies which may be seen in the Gwalior Museum.

Cave 2 contains excellent sculptural examples of Buddha flanked by two attendant Bodhisattvas with *chauris* in their hands. The *stupa* here is a simple one of the early type. These are also Bodhisattva figures here carved in the best traditions of Gupta plastic art. The principal doorway of Cave 4 has river goddesses on the *makara* on either side at the top flanking the lintel and are very typical of early Gupta style.

The paintings in the Bagh caves are mostly lost, but the best preserved of the remains are found on the outer wall of the continuous verandah of Caves 4 and 5. The heavy pillars that once supported the verandah are now lost and the roof has also collapsed, leaving the paintings exposed to weather. But fortunately there is enough preserved in spite of the enormous ruination to proclaim to the world the glory of the painter's art during the age of the Guptas. The subject illustrated is clearly a *jataka* or *avadana* yet to be identified. The first scene shows a princess and her companion, one in great grief and the other consoling her; the second, two divine and two princely figures seated in conversation, Sakra among them clearly indicated by his peculiar crown. The third scene shows some monks and probably some lay female devotees, the former performing the miracle of flying in the air, the latter who appear to be musicians playing musical instruments as may be seen from a portion of the lute, *vina*, that is preserved. Beyond this, the fourth scene presents a mirthful *hallisalasya*, a folk-dance with the dancers in ring, keeping time with little wooden sticks (Pl. 2). Two in the group of damsels play the hand-drum or *hudukka*, and the third plays the small-sized cymbals or *kamsyatalas*. The coiffure and colourful dress of these damsels and particularly of the two dancers wearing

long-sleeved shirts with flowers worked on them are most interesting for a study of the life and culture of the age. The scene beyond this shows a procession of people on horseback and on elephants. The elephants are magnificent representations of their class and can rank with any of the very best at Ajanta.

Composed of cavaliers and foot-soldiers with bows and arrows in their hands and, with the umbrella held over at least two stately figures, with princes on tuskers and high-ranking women on cow-elephants close to the royal gateway, probably in the vicinity of the palace, it suggests an important event in the royal household and the procession associated with that. It is one of the most magnificent representations of royal procession in all its glory. On other walls and on the ceiling in this cave, there are floral decorations most pleasing to the eye, the long meandering length of the lotus-stalk with a wealth of flowers, half-blown and in full bloom, and pairs of birds in a bight, particularly geese.

XI

Vakataka

Fourth to Sixth Century A.D.

The Vakatakas succeeded the Satavahanas in the Deccan. They were powerful rulers and had matrimonial alliances with the Bharasivas and the Guptas. The Vakatakas are first mentioned in inscriptions of the second century A.D. from Amaravati. They thus appear to have migrated from the Krishna valley and established a kingdom that grew slowly in the later centuries. The Vakataka ruler Pravarasena appears to have been not only highly literary but also a patron of art and beauty in all its forms. Some of the caves at Ajanta have inscriptions of the Vakataka period and can be definitely dated and attributed to the time of these rulers.

While the early caves show the earlier features of architecture of the Satavahana period, with typical pillars, facade decoration with railing and *chaitya* window pattern, etc., and with the *uddesika stupa,* devoid of any human representation of Buddha, when such anthropomorphic representation was considered disrespectful to the Master, the later caves have the more elaborate pillars and capitals of the Gupta-Vakataka period, the more developed chaitya window type and sculptural embellishment, with the *uddesika stupa* in the *chaitya,* clearly showing the Master in human form on the sides.

The sculptures at Ajanta, specially in the later caves, show the high watermark of perfection during the age of the Vakatakas. There can be no better examples than these

for a study of Vakataka art in the Deccan, coeval with Gupta art in the north.

The paintings completely cover the walls, pillars and ceilings at Ajanta. They constitute a great gallery of Buddhist art illustrating scenes from the life of the Master, his previous lives comprising the *jatakas* and *avadanas* and floral and animal motifs. These last are cleverly woven into diverse designs of great originality.

From an inscription in Cave 16, it is learnt that it was dedicated to the monks by Varahadeva, the minister of the Vakataka king Harishena, in the latter half of the fifth century A.D. In Cave 26 there is another inscription which records the gift of the temple of Sugata by the monk Biddhabhadra, a friend of Bhaviraja, the minister of the king of Asmaka. Its date, paleographically, seems to be the same. A contemporary fragmentary inscription records the gift of the hall by Upendra in Cave 20. These inscriptions are all in the box-headed letters of the Vakatakas and help us to understand their date. The art here is thus of the Vakatakas, just as the earlier phase illustrates Satavahana art.

The mode of painting at Ajanta is the tempera and the materials used are very simple. The five colours usually described in all the *silpa* texts are found here—red ochre, yellow ochre, lamp black, lapis lazuli and white. The first coating on the surface of the rock was of clay mixed with rice husk and gum. A coat of lime was applied over this, carefully smoothed and polished. On this ground the paintings were created. The outline drawing was in dark brown or black and subsequently colours were added. Effects of light and shade were achieved by the process of streaks and dots illustrating the methods of *patravartana*, stippling and hatching mentioned in the *silpa* texts. The lines composing the figures painted at Ajanta are sure, sinuous, rich in form and depth and recall the lines in praise of the effective line drawing in the *Viddhasalabhanjika, api, laghu likhiteyam drisyate purnamurtih,* where by a few lines sketched, the maximum

effect of form is produced. The masters at Ajanta have thus demonstrated the superiority of line drawing as given in the *Vishudharmottara, rekham prasamsantyacharyah,* the masters praise effective line drawing as the highest in art.

The painter at Ajanta has studied life around him and natural scenes of great beauty with intense sympathy and appreciation. Plant and animal life has interested him considerably. He has lovingly treated such themes of flora and fauna as he has chosen to depict. The elephants under the banyan tree in Cave 10, the geese in the *Hamsa Jataka* from Cave 17, the dear in the *Miga Jataka,* also from the same cave, may be cited as a few examples of the tender approach of the painter to the themes of animals and birds. He has been equally at home in ably representing the dazzling magnificence of the royal court, the simplicity of rural life and the hermit's tranquil life amidst sylvan surroundings. The *Vessantara Jataka* illustrates the prince as the very picture of magnificence, as also the simplicity of the hermit and the poor Brahmin as an inexorable beggar. The scene in Cave 27 of prince Vessantara, with his consort, driving on the main road, depicting different merchants in pursuit of their trade, is a beautiful picture of economic life in ancient India. The landing in Ceylon is a splendid representation of royal glory in Cave 17. The interior of the palace giving a glimpse of the king and the queen in the harem or in the garden reveals that nothing was hidden from the gaze of the court painter. He could portray the charm of a close embrace, the arm entwining the neck in *kanthaslesha* (Fig. 2) or the sidelong glances of a loving damsel. The toilet of the princess is another example of a similar theme. Th imagination of the painter in portraying the celestials has probably no better examples to proclaim its eminence as the divine musicians floating in the air from Cave 17. The gay theme of *dampati,* or loving couples, has excellent examples at Ajanta. Of this a whole row is above the entrance doorway of Cave 17. The versatility of the Vakataka painter in creating diverse poses is here evident in the several seated



Fig. 2: *Kanthaslesha* of a loving couple, Vakataka, fifth century A.D., Cave No. 17, Ajanta

dampatis. The artists could so elevate themselves mentally as to be able to depict magnificently such noble themes as *Maradharshana* in Cave 1, Buddha's descent from heaven at Sankisa in Cave 17, and prince Siddhartha and Yasodhara in Cave 1, all magnificent representations of the Master in different attitudes. The long panels and borders from the ceilings of swans and birds, *Vidyadhara* couples, auspicious conches and lotuses as well as sinuous rhizomes and stalks, with lotuses in bud and bloom, and leaves covering large areas reveal the capacity of the artist to create diverse patterns of great artistic value.

The Vakataka traditions as seen at Ajanta are derived from the earlier Satavahana. This can be clearly seen in

several echoes of the painted figures here from those of Amaravati. It is mainly the decorative element, chiefly composed of pearls and ribbons, so characteristic of the Gupta-Vakataka age, that distinguishes them from the simpler but nobler art of the Satavahanas.

The Vakataka traditions continued in later sculpture. This can be seen in figures in identical poses found at Mahabalipuram inspired by those at Ajanta which themselves in turn recall the earlier ones from Amaravati. The identical twist of the right leg put forward in exactly the same pose as at Ajanta and at Mahabalipuram cannot be a chance coincidence. The beautiful paintings in colour at Ajanta help us to conjecture and fully comprehend the glory of earlier Amaravati sculpture and the culture it represents. At Amaravati, the lack of colour precludes the comprehension of the rich jewellery, colourful gems, gay and glamorous drapery, rich furniture, imposing architecture and pageantry in the absence of colour.

There are excellent illustrations in these paintings at Ajanta of the six limbs of painting, *shadanga,* composed of *rupabheda,* variety of form, *pramana,* proper proportion, *bhava,* depiction of emotion, *lavanya yojana,* infusion of grace, *sadrisya,* likeness and *varnikabhanga,* mixing of colours to produce an effect of modelling. The diversity of form at Ajanta is indeed incredible. The painters here mastered the vast complex of human, animal and plant form in addition to giving free scope to their imagination and were creating designs galore. The master at Ajanta has control over not only the proportions of individual figures but also has the ability to group them and he has designed excellent compositions. Emotion is at its best in the narration of scenes from the legends; the grace in some of the figures bespeaks *lavanyayojana.* While figures are repeated as the *Vessantara Jataka,* the element of portraiture is clearly made manifest and *sadrisya* is very obvious. The painter's colour technique easily helps us to pay him a tribute for his capacity in *varnikabhanga.*

As a narrator of the legends, the painter as well as the sculptor at Ajanta has deviated from the normal course as in other monuments occasionally, but always the effect has been greater.

Irandati is shown on a swing in the *Vibhurapandita Jataka* at Ajanta. This enhances the charm of the Naga princess, the desire to marry whom made the *Yaksha* Punnaka play the game of dice, win, and bring the wise Vidhurapandita to the palace of the Naga queen. It is thus here more beautiful than even at Bharhut or Amaravati or Borobudur.

The version of the *Chhaddanta Jataka* at Ajanta heightens the pathos by the noble act of the elephant who not only offered his tusks to the wicked hunter but also helped him even in pulling them out. But this is from the early Satavahana series in Cave 10 and probably the Vakataka painter followed this earlier tradition deviating from the normal representation for producing greater effect.

The *Hamsa Jataka* is probably more vivid at Ajanta in painting than even at Amaravati in sculpture.

But the detailed and touching story of the *Sama Jataka* is probably nowhere better presented than here in the paintings at Ajanta. There is an elaboration here of the *Vessantara Jataka* which makes it probably the best narrative of this story excelling even that at Goli or at Sanchi.

The story of *Mahakapi Jataka* or *Sarabhamiga Jataka* is different from the stories usually chosen and depicted in other monuments. The *Matiposaka Jataka* is again elaborated here and is different from the simple single scene at Goli.

The *Mahisha Jataka*, represented at Borobudur, is a rare one in India and is found here. The *Valahassa Jataka* which is represented on a Kushana rail pillar is better elaborated at Ajanta following the *Divyavadana* story.

The *Sibi Jataka* at Ajanta presents a different version from the one of Kshemendra in the *Avandana kalpalata*, the source of which has inspired the scenes at Amaravati, Nagarjunakonda and other places.

Even in the scenes from Buddha's life, the master at Ajanta has excelled. The story of Nalagiri is probably more effectively presented at Ajanta than even at Amaravati Goli. The same is the case with the presentation of Rahula to Buddha which is a greater masterpiece at Ajanta than the one at Amaravati though probably the medallion in the British Museum can stand comparison with any depiction of this scene from any Buddhist monument in the world.

The descent of Buddha from heaven and the elaborate *Maradharshana* scene are unrivalled and probably form the greatest attraction in the scenes from Buddha's life from the Ajanta caves.

Cave 1 contains great masterpieces illustrating scenes from Buddha's life. A large panel shows prince Siddhartha and Yasodhara, another Bodhisattva Vajrapani, *Maradharshana,* the miracle of Sravasti and the story of Nanda.

The Master, seated under the Bodhi tree in the *Maradharshana* episode, is shown determined to be the enlightened one, unaffected by the temptation of Mara and his beautiful daughters, and unruffled though attacked and frightened by the mighty hosts of his opponents.

In the miracle of Sravasti, Buddha is shown simultaneously in innumerable forms before a large gathering headed by king Prasenajit. This was to confuse the heretics.

The story of Nanda gives how, converted, unwillingly, by Buddha, Nanda still longed for his tear-eyed beautiful wife, Sundari, who pined for him in her palace. The painting here gives a side picture of Sundari in grief. The *jatakas* in this cave include *Sibi Jataka, Samkhapala Jataka, Mahajanaka Jataka* and *Champeyya Jataka.*

The first narrates how the Boddhisattva offered his own flesh to a hawk to protect a pigeon that it was after. The *Samkhapala Jataka* is the story of a Naga prince who patiently allowed himself to be worried by a troop of wicked men

and rescued by a merciful passerby, gratefully took the latter and entertained him in his magnificent underground abode. The painting depicts both the happy situation of the Naga king and his gratitude to his benefactor.

The *Mahajanaka Jataka* depicts the story of Mahajanaka who married the princess Sivali and, in spite of her attempts to retain him in worldly pleasures (Pl. 3), made up his mind to be an ascetic, resulting in Sivali following her husband's path.

The *Champeyya Jataka* is the story of the Bodhisattva, born as a Naga prince, Champeyya, who allowed himself to be caught by a snake-charmer and was rescued by his queen Sumana, by requesting the king of Banaras to intercede on her behalf.

Cave 2 contains a large-size painting of Bodhisattva, the dream of Maya and its interpretation, the descent from heaven, the birth and the seven steps. The *jatakas* depicted here are *Hamsa Jataka, Vidhurapandita jataka, Ruru Jataka* and *Purna Avadana*. There are fragments of painted inscriptions mentioning the donation of a thousand painted Buddhas as also some verses from the *Kshanti Jataka* from the *Jatakamala*.

The *Hamsa Jataka* relates the story of the queen, Khema, who dreamt of a golden goose preaching the law. She prevailed on her husband the king to get the golden goose and his companion to be caught by a fowler and brought to her to give her a discourse on the law. The painting shows the golden goose enthroned and admonishing the queen. Earlier the capture of the bird by the fowler is shown. The lotus-lake, the abode of the golden goose, is picturesquely portrayed.

The *Vidhurapandita Jataka* is the story of the Naga, queen, who desired to listen to the learned discourse of Vidhurapandita, the wise minister of the king Indraprastha. According to the story, the beautiful Naga princess Irandati was promised in marriage to whomsoever brought the heart of Vidhurapandita. The *Yaksha* Punnaka won

Vidhurapandita as a stake, by defeating his royal master in a game of dice, brought him to the Naga queen, and thus won the hand of the Naga princess. The story is elaborately shown here presenting the beautiful princess Irandati on a swing, the game of dice, Vidhurapandita's discourse in the Naga palace and the happy union of Punnaka and Irandati.

The *Ruru Jataka* is the story from the *Divyavadana* of the conversion of Purna by Buddha and the miraculous rescue of his brother, Bhavila.

The *Kshanti Jataka* is the story of a prince who was patience incarnate and put up with all the persecution he was subjected to by the King of Banaras.

Cave 16 is one of the most beautiful *viharas* of Ajanta. The inscription in this cave mentions it as dedicated by Varahadeva, the minister of the Vakataka king, Harishena, towards the end of the fifth century A.D. The picture given of this dwelling in this inscription that it was adorned with windows, doors, beautiful picture-galleries (*vithis*), carvings of celestial nymphs, ornamental pillars and stairs and a shrine *chaityamandira*, and a large reservoir and shrine of the lord of the Nagas is all borne out quite correctly.

The paintings here represent the story of Nanda, the miracle of Sravasti, Sujata's offering, the incident of Trapusha and Bhallika, the incident of the ploughing festival, the visit of Asita, the prince at school and the dream of Maya.

The story of Nanda relates to his conversion. When he returned to Kapilavastu, Buddha visited Nanda's mansion. He was then helping his beautiful wife Sundari at her toilet. Nanda rose to greet the Master, but Buddha gave him his begging bowl and bade him to follow him to the monastery. Here he was converted against his will. However, to make Nanda steadfast in his vows as a monk, Buddha showed him the most lovely nymphs in heaven, where he conducted him. These he promised him if he was true to monkhood. Nanda soon became a devoted monk, and realising the truth of religious life, no more thought of the

heavenly damsels. The scenes here depict Nanda's conversion and his journey to heaven with Buddha to see the celestial nymphs. This is comparable to the sculptural presentation of the same theme at Nagarjunakonda. Among the *jatakas* painted in this cave are the *Hasti Jataka, Mahaummagga Jataka* and *Sutasoma Jataka*.

The *Hasti Jataka* from the *Jatakamala* is the story of a noble elephant who killed himself by falling from a great height to feed a number of hungry travellers. The Mahaummagga Jataka is a very lengthy one from which an episode is chosen here for depiction. It is the riddle of the 'son'. Mahosada acted as a judge to settle a dispute between an ogress and the real mother of the child as both claimed the little one as their own. Mahosada asked them both to pull the child. He discovered the real mother in the one who readily gave in when she could not bear to see the child experiencing such severe pain on that account. Other riddles like that of the 'chariot' and of the 'cotton thread' from the same story are narrated further on.

The *Sutasoma Jataka*, also from the *Jatakamala*, narrates how a lioness was infatuated with a charming prince Sudasa who came hunting to the forest. She licked the feet of the sleeping prince and conceived a child. When born, this freak became a cannibal prince, but was finally converted into prince Sutasoma. The painting shows the lioness licking the feet of the somnolent prince.

As given in an inscription incised on the wall of the verandah, Cave 17 was excavated by a feudatory of the Vakataka king, Harishena. It has an elaborately carved doorway, with a fine floral design. The carvings of Ganga and Yamuna on the door-jambs are most pleasing.

Noteworthy among the paintings here are the seven earlier Buddhas, Vipasyi, Sikhi, Visvabhu, Krakuchchanda, Kanakamuni, Kasyapa and Sakyamuni as well as Maitreya, the Buddha to come, the subjugation of Nalagiri, the descent at Sankisa, the miracle of Sravasti and the meeting of Rahula.

The *jatakas* represented here are the *Chhaddanta Jataka, Mahakapi Jataka I, Hasti Jataka, Hamsa Jataka, Vessantara Jataka, Mahakapi Jataka II, Sutasoma Jataka, Sarabhamiga Jataka, Machchha Jataka, Matiposaka Jataka, Sama Jataka, Mahisha Jataka* and the story of *Simhala* from *Divyavadana* with details from *Valahassa Jataka, Sibi Jataka, Ruru Jataka,* and *Nigrodamiga Jataka.*

The *Mahakapi Jataka I* narrates the story of the Bodhisattva, who was born as the leader of a troop of monkeys. Once, while tasting sweet mangoes on the banks of the river, the monkeys were suddenly attacked by the archers of Brahmadatta of Banaras. To save the animals, the Bodhisattva hurriedly stretched out a bamboo to form a bridge to help them cross over. Finding it, however, slightly short, he stretched his own body to complete the bridge. The king was touched by the noble spirit of the animal, honoured him greatly and listened to his discourse on *dharma*. The river, the orchard of trees laden with mangoes, the strange bridge and the sermon of the monkey are all painted.

The *Vessantara Jataka* has for its theme the life of the noble prince who never stinted gifting anything begged of him. In fact, he gave away even the precious elephant, responsible for the prosperity of his realm, which caused him banishment from his own kingdom along with his wife and children. Finally, he gave away all that he had, including his chariot and horses and even his children and wife. The panels here show the banishment, Vessantara leaving the city in his chariot, his wife in the forest, his gift of his children to wicked Brahman Jujaka, the restoration of the children to their grandfather and the happy return of the prince and the princess.

The *Mahakapi Jataka II* recounts the tale of the monkey who rescued an ungrateful man from a deep pit. In spite of the latter's attempt to kill him, the monkey with a most magnanimous spirit, showed him the way out of the forest. The scenes depict the animal helping the man out of the pit

and the ingratitude of the latter.

The *Sarabhamiga Jataka* gives the story of the king of Banaras helped out of a pit by a stag.

The *Machchha Jataka* narrates the legend of the Bodhisattva, who saved his kin from death by drought by making a solemn asseveration to bring down rain.

The *Matiposhaka Jataka* gives the story of the filial affection of the elephant who took care of his blind mother. Captured by the king of Banaras, he refused to touch food till the king, out of compassion, got him to return to his blind parent. The scenes painted depict the refusal of the elephant to touch food, his release and happy reunion with his mother.

The *Mahisha Jataka* is the story of the Bodhisattva, who patiently put up with the antics of a monkey.

The *Simhala Avadana* narrates the story of Simhala, who accompanied by several merchants, was shipwrecked on a strange island of demonesses, who in the guise of beautiful nymphs, lured those unfortunately stranded there and gobbled them up. The Bodhisattva, born as a horse, offered to rescue the shipwrecked merchants, but those who stayed behind were destroyed by the ogresses. One of the latter followed Simhala in the guise of a beautiful woman, with a child in her arms, and claimed his as her husband before the king, who, struck by her beauty, made her his queen despite the advice of his ministers. This resulted in the gradual annihilation of the palace folk that were devoured by the demonesses. Simhala drove them out, set out with an army to reach their island, defeated them and became the ruler there.

The *Sibi Jataka* gives the story of a king who gladly gave away his eyes to a blind Brahman at his request, little knowing that it was Sakra himself in disguise. The panel has a short inscription *Sibiraja* painted in Vakataka letters.

The *Ruru Jataka* gives the story of the capture of the deer to preach the law to the king.

The *Nigrodhamiga Jataka* is the story of the Bodhisattva

born as a compassionate deer, who offered himself to be killed in place of a pregnant doe to feed the king of Banaras. The ruler was so touched by this act of kindness that he adored the animal and listened to his sermon on *karuna*.

Cave 19 has panels representing Buddha with his begging-bowl before his son Rahula and Yasodhara.

XII

Early Western Chalukya

Sixth to Eighth Century A.D.

The Western Chalukyas succeeded the Vakatakas in the Deccan as the most powerful dynasty of kings. Pulakesin I was succeeded by his war-like son Kirtivarman, the father of the famous Pulakesin II. Mangalesa, the younger brother of Kirtivarman, succeeded the latter to the throne. He was a great patron of art and created some of the most magnificent caves and temples in his capital. The loveliest of them all is Cave 4, i.e., the Vaishnava cave, as it is usually called. Imposing carvings here represent the principal forms of Vishnu like Trivikrama, Narasimha, Virat, Bhogiblogasanasina and Varaha. As the *lanchhana* or emblem of the Chalukyas, the Varaha has especially been shown to advantage, and suggests how the king had a reason to be proud of himself for carrying lightly the burden of a vast empire on earth under his sway, like Varaha, who raised the almost submerged Prithvi.

In an inscription dated *Saka* 500, i.e., A.D. 578-79 in the twelfth year of his reign, the construction of this cave temple is described at length as also the installation of the image of Vishnu in it. The inscription near the Varaha panel is so informative that it gives a clue to the visitor to look around on the ceiling and walls as well as the sculptures to appreciate the wonderful decoration of the cave by the craftsman of Mangalesa.

Usually every part of a building was so painted as to arrest the attention of appreciative and aesthetic-minded

connoisseurs of art. At Mahabalipuram, fragments of paintings may be noted in the upper cells of the Dharmarajaratha. Similarly they occur in other Pallava cave temples and the Kailasanatha temple at Kanchipuram. At Badami also, this decorative factor is present. It is so recorded in an inscription at Badami that we can understand that the painters of Mangalesa's court were continuing the traditions of the earlier Vakatakas who had got their Ajanta caves painted. The classical idiom in the paintings of Badami clearly bears out the fact of the continuation of their tradition by the Chalukyas of Badami. The credit for the discovery of these paintings on the heavily vaulted roof goes to Stella Kramrisch. The paintings of Badami are among the earliest in Brahmanical temples, just as the paintings at Ajanta and Sittannavasal are among the earliest Buddhist and Jain murals, respectively.

In the fragmentary paintings at Badami, Mangalesa is clearly seen as a great patron of the painter's art. A large panel represents a scene in the palace. The central seated figure in it is witnessing music and dance. Watching the scene from the balcony above is a group of visitors. The principal figure, soft bluish green in complexion, is seated with one foot resting on his seat and the other on the *padapitha*, but the painting is so damaged that it is difficult to make out details. The beautiful torso and both the hands can be made out. Though the face is lost, a portion of the *makuta* is preserved. A beautiful necklace with lovely pendant tassels, usual in Chalukyan style, can be noticed on the neck. The *yajnopavita* is composed of pearls. At the feet of this important personage are a number of seated figures, mostly damaged, and several damsels are in attendance, some of them holding the *chamaras* (Pl. 4). To the left is the orchestra composed of musicians and two beautiful dancing figures—a male and a female. The male dancer dances in the *chatura* pose with his left hand in the *dandahasta*. The other has her legs crossed almost in the *prishthasvastika* attitude and her right hand is in *danda*. She wears her hair

in an elaborate coiffure. All the musicians playing various instruments like the flute and the drum are women. The scene is placed in a grand mansion with a pillared hall provided with a *yavanika* or screen arranged for indicating the inner apartments of the place. It may be identified as the court of Indra in his magnificent palace Vaijayanta, witnessing dance and music, and the dancer may be Bharata or Tandu himself. it may be recalled that Urvasi committed an error on one such occasion of performance at the court of Indra.

The next panel should be understood in this context. This depicts a princely figure seated at ease in the *maharajalila* pose, with his leg on the *padapitha,* his left leg raised and placed on the seat, and his left arm resting leisurely on his knee. There are several crowned princes seated on the ground to his right. Towards the farthest end is a woman dressed in a lower garment of the *aprapadina* type reaching up to her anklets and holding a *vetradanda* or staff. She is probably the usher or *pratihari*. To the left of the picture is the queen attended upon by *prasadhikas* or attendants, one of whom is painting her foot with *alaktaka*. The queen is seated on a low couch with a rectangular back and provided with cushions. *Chamaradharinis* also attend on the prince. The queen is seated in a leisurely pose, her right leg touching the *padapitha* and the left raised on the seat itself. Her coiffure is beautifully fashioned. The prince is swarthy and the queen is of the *gaura* or fair type. This appears to be the portrait of Kirtivarman, in the vicinity of Indra in all his glory, in the Indrasabha, to suggest the close similarities between the lord of heaven and the lord of the earth, the comparison that Kalidasa has so often made in his works. The great ruler on earth, when he reached heaven, became a partner of the glory in heaven with Indra. Mangalesa had such a great love for his royal brother, and such respect, that the entire merit of the offering of the cave was made over by him as recorded in the inscription there, to his elder born, and it is no wonder that he got his portrait also

painted, as seated in his private chamber with his queen and select friendly subordinate rulers. There can be no better compliment paid to his brother by Mangalesa than by presenting these two pictures of Indra and Kirtivarman side by side, enhancing the prestige of the latter in terms beyond any formal praise.

It is interesting to note that this painting is close to the Varaha panel in the Badami cave. It is a fact that this Varaha panel inspired the Varaha panel at Mahabalipuram. It is also interesting that at Mahabalipuram the portraits of Narasimhavarman's grandfather and father, Simhavishnu and Mahendravarman, with their queens, are carved close to the Varaha, following the tradition at Badami, where Kirtivarman and his queen are presented in the Vaishnava cave of Mangalesa. It is interesting to recall the lines of Kalidasa in the context of this panel: *aindram padam bhumigatopi bhunkte* (*Raghuvamsa,* VI 27), *tayor divaspaterasidekas simhasanardhabhak dvitiyapi sakhi sachyah paraijatamsabhagini* (*Raghuvamsa* XVII, 7) with close stress on both king and queen.

Two more fragments of panels are noticed in the Badami cave delineating flying pairs of Vidyadharas. One of them shows their hands closely entwining each other's neck in *kanthaslesha*. The *makuta* of the Vidyadhara and the beautiful *dhammilla* of the Vidyadhari are noteworthy. The latter is swarthy, while the former is fair.

Even more beautiful, though less preserved, is the second pair. The Vidyadhara plays the *vina*. In this case, the damsel who is fair and her consort greenish blue recall the description of Kalidasa: *indivarasyamatanur nriposau tvam rochanagaurasarirayashtih anyonyasobhaparivriddhaye vam yogas tadittoyadayor ivastu* (*Raghuvamsa* VI, 65).

The few fragments at Badami, although the only existing material for study of early Chalukyan paintings, are yet beautiful and suggestive of all the grace of the painter's art, comparable to the magnificent remains of sculptural work of the period of glory in the Deccan.

XIII

Bhanja

Eighth Century A.D.

The paintings at Sitabhinji in the Keonjihar district represent the early phase of painting in Orissa during the time of the Bhanjas. Situated close to the village Danguapasi are typical boulders at Sitabhinji, named after characters from the *Ramayana* like Sita, Lava, Kusa and Ravana. In fact, one of the boulders, known as Ravanachchhaya, has a painting on the smooth-cut underside forming the ceiling of the roof. The painting has been very much damaged by weather, but what remains, though a small area of 17' × 10', presents a royal procession with an inscription painted below mentioning Sri Maharaja Disabhanja. It is thus clear that the painting is of the time of the Kalinga king of that name of the Bhanja dynasty. The letters are of about the eighth century A.D. and the painting may be referred to that period. It therefore represents a continuation of the Gupta tradition in Orissa and is almost contemporary with the Parasuramesvara temple at Bhuvanesvar.

The procession shows a king on an elephant with the umbrella held over him, cavaliers and foot-soldiers preceding and following the stately animal. It closely follows the Bagh representation though it is not so beautiful. This is the earliest painting found in Orissa and has to be recognised as one of the early schools of painting in India.

XIV

Pallava

Seventh to Ninth Century A.D.

The Pallavas of Kanchi represent an early dynasty in South India. Simhavishnu's son Mahendravarman I was the king of this line who first introduced rock-cut architecture in the Tamil area. Mahendravarman descended from the Vishnukundins through his mother. As a young prince, Mahendravarman was no doubt impressed by the art of the Vishnukundins at Vijayawada. This should account for the great similarity between the rock-cut temples at Mogalrajapuram and those of Mahendravarman in the Tamil country. His famous inscription at Mandagapattu *etad anishtakam adruman alauham asudham vichitrachittena nirmapitam nripena brahmesvaravishnulakshitayatanam* shows that for the first time the rock-out temple was achieved without the necessity of erecting a shrine with bricks, wood, metal or mortar. The king bore such titles as *Vichitrachitta*—the curious art-minded one, *Chitrakarapuli*—a tiger among painters, *Mattavilasa, Chaityakari* and so forth. His titles suggest his artistic taste. He was an architect, an engineer, a poets an artist—all in one. His son Narasimhavarman I, who was probably amongst the greatest conquerors of his day and ranked with Pulakesin and Harsha, his two great contemporaries, created monuments that are even today gazed on with wonder by connoisseurs. Towards the end of the seventh century, the Kailasanatha temple at Kanchipuram was constructed by another great Pallava king, Rajasimha, who was aided in this by his art-minded

queen, Rangapataka. The paintings in the monuments of this king give us splendid examples, though not many, of the Pallava phase of painting.

The traces of line and colour in cave temples like those at Mamandur show what a great phase of painting of the time of Mahendravarman is now almost lost. In the structural Pallava temples at Panamalai and Kanchipuram, there are fragments which give us a glimpse of the development of painting a few decades after Mahendravarman. These were discovered by Professor Dubreuil. The beautiful goddess, with a crown on her head and umbrella held over her, from Panamalai, the charming remains of a princely figure and a Somaskanda from two of the cloister cells surrounding the courtyard of the Kailasanatha temple at Kanchipuram, show the painter's art of Rajasimha's time.



Fig. 3 : Somaskanda, Siva with Uma and Skanda, Pallava, seventh century A.D., Kailasanatha Temple, Kanchipuram

Though fragmentary, the painting representing Somaskanda has still enough to indicate the wonderful flourish in the lines composing figures of seated Siva and Parvati with baby Skanda in the centre (Fig. 3) and the *gana* follower of Siva on one side at his foot and a charming attendant of Parvati beside her at the edge of her seat. When we recall that the Somaskanda theme was a great favourite in Pallava art and that this is the only representation of it in a painting, preserved for us of this period, we may very well appreciate how important this is for a study of Pallava art. It is a lovely theme of a fond parent and frolicsome child, of the ideal mates and the object of their love, philosophy of affection spent on the offspring but increasing ever more.

The lines composing these figures are fragmentary and yet there is enough left in them to make out the Somaskanda group. Siva is seated, his right leg lowered down and the left bent on the seat. The *jatamakuta* is lost, the curve of the face and the ear-lobes suggest what a beautiful part has been lost. The torso shows the perfection of contour at its best, the upper hands are more suggestive than complete; but the lovely palm of the lower left nestling on the lap makes up for all that is lost of the lower right of which the fingers alone remain. The *yajnopavita* flowing in a curve and hanging in tassels is matched only by the elaborate girdle and the pleasing folds of the silken garments. *Keyuras,* wristlets and *udarabandha* complete a most pleasing arrangement of jewelry. The baby beside him, Skanda, is a noble representation of the age of innocence. A tiny coronet adorns the juvenile head. From his mother's lap, he looks at his father meaningfully. The mother of this pretty little child is a painter's dream, a marvel of brush work, a delicate subject treated softly and sweetly. She is seated on a couch with her right leg on her seat and the left hanging down to rest on a cushioned footstool which is lost. The face of Uma is obliterated and we can only imagine its beauty with a gem-decked crown and a flower-filled braid. Her right hand caresses the child, the left rests on the seat.

The full breasts, the attenuated waist and the broad hips supply a contour to the form that idealises feminine grace. The pendant, which is all that is left of a necklet, is in a place where beauty of form beautifies beauty of ornament. Armlets and various types of bracelets are present. The elaborate girdle with its manifold tassels flowing down the sides of the couch like tiny silver streamlets descending in little cascades is a piece of work of which any master would be proud. The silken garment worn by the goddess shows a pleasing pattern worked on it. At their feet on either side, an attendant is shown, the one nearer Siva, *uddhata* or forceful and the other nearer Uma, *lalita* or soft type. There is a strange tinge of intelligence and calm in the *gana* nearer Siva and a soft look may be seen in the sweet face of the one near the Lord's consort.

XV

Early Pandya

Seventh to Ninth Century A.D.

Like the Pallava king Mahendravarman, who was converted by Appar, the older contemporary of Tirujnanasambandar, Arikesari Parankusa, the Pandyan king, was reclaimed from Jainism by the saint, Tirujnanasam-bandar, in the latter half of the seventh century A.D. This king with the zeal of a new convert and with the enthusiastic support of his queen advanced his faith.

During the time of Simhavishnu, who overcame the Pandyas, his son Mahendravarman and grandson Narasimhavarman, who dominated in the South during his time, as the vanquisher of even Pulakesin of the Western Chalukya dynasty, Pallava influence was dominant in the South. The Pandya king Maravarman Rajasimha, also known as Pallavabhanjana, found it a favourable moment to attack the Pallavas during the time of Nandivarman Pallavamalla. His son Nedunjadayan had a minister *uttaramantri* Marangari *alias* Madhurakavi, who excavated a temple for Vishnu in the Annamalai hill in the neighborhood of Madurai and recorded it in an inscription. It is this history of the early Pandyas which should help us understand why both the cave temples and the rock-cut free standing temples of the Pandyas so closely resemble and recall those of the early Pallavas.

The Pandyas, like the Chalukyas, were frequently fighting the Pallavas, but nevertheless were struck with the beauty of the Pallava cave temples and monolithic shrines.

They had also a matrimonial alliance with the Pallavas as in the case of Kochchadayan, the father of Maravarman Rajasimha, and the aesthetic taste of a princess of the Pallava line would not have gone without self-expression, specially when we remember that Rangapataka, the queen of Pallava Rajasimha, associated herself with her husband in the construction of lovely temples at Kanchipuram, and this artistic taste was inborn in their family. It is no wonder therefore that, considering the proximity of the Pallava country, with the Chera power practically eclipsed at the time, the Pandyas adopted the ideas of the Pallavas in architecture, sculpture and painting.

In the Tirumalaipuram cave temple, there are fragments discovered by Professor Jouveau Dubreuil to show specimens of the painter's art in the early Pandyan period. The cave closely resembles the Pallava caves of Mahendravarman. Though most of the paintings here are obliterated, the few that remain show the dexterity of the painter in portraying such themes as the swan or the duck and lotuses in bud and bloom in pleasing patterns covering the ceiling and on the pillar brackets.

There are also themes like hunters and their wives, one of whom is shown carrying a wild boar after a hunt. This theme of bacchanalian orgies suggests traces of foreign influence, which is explained by the fact that the Pandyan kingdom was a rich commercial centre, with contacts all over the civilised world, specially with Rome, from the early centuries of the Christian era. The pearls of the Pandyan fisheries were greatly in demand in Rome and a regular colony of Yavanas existed at Madurai.

To Professor Jouveau Dubreuil, we owe the discovery of paintings similar to those at Ajanta in Sittannavasal. These are in the best tradition of classical art and were originally believed to be Pallava. It is now found that there are two layers of paintings, an earlier one and a later one, as also an inscription which proves that what were originally reckoned Pallava are really Pandyan paintings of the

ninth century A.D.

The ceiling of the cave contains a picture of a magnificent lake with beautiful buffaloes, geese and fish frolicking amidst lotuses in bud and bloom, in the gathering of which some youths are shown engaged. The figures are drawn with great care and delicacy of feeling. The most magnificent of the paintings, however, are the king wearing a lovely crown (Fig. 4) and accompanied by his queen, with



Fig. 4 : Royal Portrait, early Pandya, ninth century A.D. Sittannavasal Cave

an umbrella raised over both, and two female dancers of exquisite grace and proportions (Fig. 5), all presented on the cubical parts of the pillars of the *mandapa*. Much of this has been ruined by weather and vandalism. There is still enough left to help us judge the skill of the painter during the early phase of Pandyan rule. The coiffure of the dancers,



Fig. 5 : Dancer, early Pandya, ninth century A.D., Sittannavasal Cave

the lines composing the face, the contour of the body in beautiful flexions, the attitude of the hands in rhythmic dance motion are the work of a great master. The grace of the crown with minute details of workmanship and the dignity of the royal figure in the company of his consort cannot be praised too highly.

XVI

Early Chera

Eighth to Ninth Century A.D.

The Chera country and the Kongu area which was included in the kingdom of the Cheras reveal the influence of Pallava and Pandyan art. Chera rock-cut cave temples, like those at Kaviyur and Tiruvallara, recall the early Pallava temples at Mamandur, Pallavaram, Siyamangalam, Tiruchirapalli, Mahendravadi, etc. The beautiful face in classical style, which is nearly all that is left of the painting which once adorned the cave temple at Tirunandikkarai of about the eighth-ninth centuries A.D. (Pl. 5), represents the early phase of Chera art. It is interesting to compare this with a fragment of painting representing a princely figure from one of the cells of the Kailasanatha temple at Kanchi to which it bears a striking resemblance.

XVII

Rashtrakuta

Eighth to Tenth Century A.D.

In the eighth century, the Early Western Chalukya power came to an end and the Rashtrakutas under Dantidurga asserted themselves. Dantidurga was followed by his uncle Krishna I who was not only a great ruler but was the creator of an undoubtedly unique monument in the Deccan, the Kailasanatha temple at Ellora, carved out of living rock. The glory of this monument has an effective description in the Baroda grant of Karka Suvarnavarsha. It is here given that 'a gaze at this wonderful temple on the mountain of Elapura makes the astonished immortals, coursing the sky in celestial cars, always wonder whether "this is surely the abode of Svayambhu Siva and not an artificially made (building). Has ever greater beauty been seen?" Verily even the architect who built it felt astonished, saying, "The utmost perseverance would fail to accomplish such a work again. Ah! how has it been achieved by me?" and by reason of it, the king was caused to praise his name.'

Krishna had thus paid a tribute to the aesthetic taste of Vikramaditya, a scion of the vanquished dynasty, as also an appreciation of the earlier defeated southern power at Kanchi, which was the source of this artistic appeal. The Kailasa temple was fashioned after the Pattadakal temples which in turn were executed by a great *sutradhari* named Sarvasiddhiacharya of the southern country, the subjugated area from Kanchi.

The remarkable similarity in details noticed in the



Plate 6: Flying Vidyadharas, Rashtrakuta, ninth century A.D., Jaina Cave, Ellora.



Plate 7: Heavenly musicians, Chola, A.D. 1000, Brihadisvara Temple, Tanjavur.



Plate 8: Dancer, Chola, A.D. 1000, Brihadisvara Temple, Tanjavur.



Plate 9: Yaksha Ajita and Mahamanasi, manuscript painting, Hoysala, twelfth century A.D., Moodbidri.



Plate 10: Tripurantaka, Vijayanagara, fifteenth century A.D., Virupaksha Temple, Hampi.



Plate 11: Women, Vijayanagara, sixteenth century A.D., Virabhadra Temple, Lepakshi.

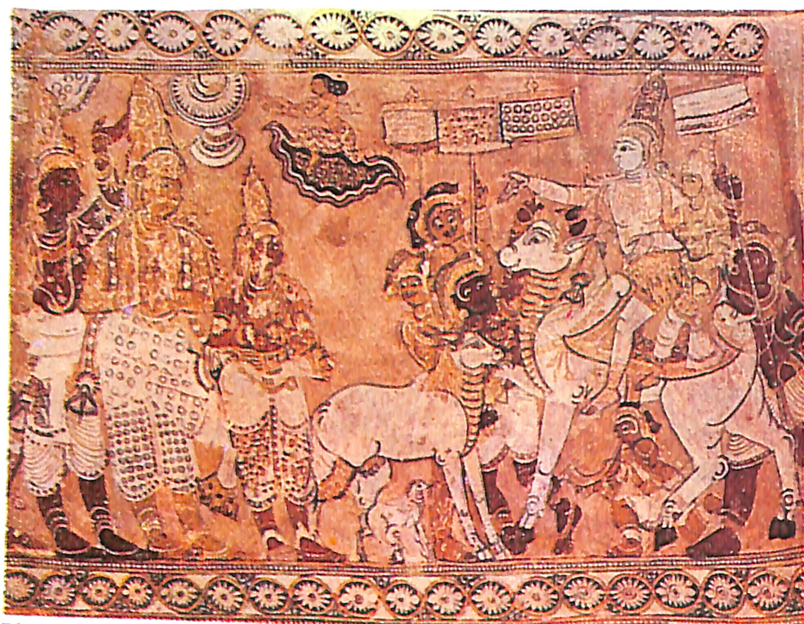


Plate 12: Siva blessing Manunitikanda Chola, Vijayanagara, sixteenth century A.D., Virabhadra Temple, Lepakshi.

Kailasa temples at Ellora and Kanchi made Professor Jouveau Dubreuil look for and discover paintings in the latter; how he found the clue to these in the former and how amply his search bore fruit is only too well known, though the paintings may be fragmentary.

The paintings at Ellora cover the ceilings and walls of the *mandapas* and represent not only the iconographic forms but also the lovely floral designs and animals and birds entwining in the patterns. The beautiful elephant amidst a lotus pattern in gorgeous colour now partially faded is as lively as probably some of the other figure drawings. The Nataraja here is a splendid example of the Chalukya type and has to be compared with the earlier one at Badami. The figure is multi-armed and the dance is in the *chatura* pose. The anatomy of figure, the details and the ornamentation closely follow that of sculpture, including such minute details as the pattern of the *jatamakuta*, the elaboration of decoration and so forth. It is one of the most beautifully preserved panels at Ellora. The figure of Lakshminarayana on Garuda is also interesting. In this can be noticed the peculiar eyes and the pointed nose in the three-quarter view which later became a distinguishing feature of the western Indian paintings from Gujarat of the fourteenth-fifteenth centuries A.D.

Flying *Vidyadharas* with their consorts, against a background of trailing clouds, musical figures and other themes closely follow the earlier Chalukya tradition. A comparison of these *Vidyadhara* figures with similar ones from the Badami caves of an earlier date would clearly reveal this. The colour patterns, the composing of one dark against another fair, the *muktayajnopavita* of the male and the elaborate *dhammilla* of the female figure, the flying attitude, etc., are all incomparable.

The Jain cave towards the end of the group of caves at Ellora has its entire surface of ceiling and wall covered with paintings with a wealth of detail (Pl. 6). There are scenes illustrating Jain texts and decorative patterns with exuberant

floral, animal and bird designs. These, along with the cave, are to be dated a century after the Kailasa temple, the great monument of the Rashtrakuta, Krishna.

XVIII

Chola

Ninth to Thirteenth Century A.D.

In the ninth century, the Cholas regained power, when Vijayalaya established himself in the area round about Tanjavur. Aditya and Parantaka, the son and grandson of Vijayalaya, were great temple-builders. Parantaka was specially devoted to Siva at Chidambaram and covered the temple with gold. The widowed queen of the pious king, Gandaraditya, son of Parantaka, is one of the most important queens in Chola history for the generous tradition of building and endowing temples. The most imposing monument of the Chola period is the Rajarajesvara temple at Tanjavur, also known as the Brihadisvara temple. Rajaraja was undoubtedly the greatest ruler in the Chola line, great in military triumph, in organisation of the empire, patronage of art and literature, and in religious tolerance. In the twenty-fifth year of his reign, a great and magnificent temple of Siva, named after the king, Rajarajesvaramudayar, was completed. Rajaraja was so intensely devoted to Siva that he was known by the epithet *Sivapadasekhara*. His taste for art is reflected in the title *Nityavinoda*. Rajaraja's glory was partially eclipsed by that of his greater son Rajendra, who was a remarkable military genius. Rajendra, on his return from a successful campaign in the Gangetic area, created a huge tank, symbolic of a liquid pillar of victory, in his own new capital, Gangaikondacholapuram, and a gigantic temple, resembling the Brihadisvara at Tanjavur, to celebrate his triumph and the bringing home of the Ganges

water as the only tribute he sought from the vanquished sovereigns of the North.

Kulottunga II, the son of Vikramachola, made elaborate additions to the Chidambaram temple. This interest was sustained in the reign of his son Rajaraja II whose *biruda, Rajagambhira,* is recorded in the lovely *mandapa* of the temple at Darasuram, built during his time. Kulottunga III was the last of the great Chola emperors to add to the Chola edifices, not only by building temples like the Kampaharesvara at Tribhuvanam, but also by renovations and additions as at Kanchi, Madurai, Chidambaram, Tiruvarur, Tiruvidaimarudur and Darasuram.

There are fragments of very early Chola paintings at Narthamalai, Malayadipatti and other places. However, it is the Brihadisvara temple at Tanjavur that is a real great treasure-house of the art of the early Chola painter. The contemporary classics describe the glory of the paintings in the South by referring to *chitramandapas, chitrasalas, oviyanilayams* in temples and palaces. The *Paripadal* mentions the paintings on temple walls in the early Chola capital, Kaveripumpattinam. The actual remains of this period are, however, yet to be discovered. In the Vijayalayacholisvaram temple on the hill at Narthamalai, there are traces of paintings on the walls showing the dancing figure of Kali and Gandharvas on the ceiling of the antechamber.

S.K. Govindaswami's discovery of paintings in the dark circumambulatory passage around the central shrine in the Brihadisvara temple at Tanjavur revealed a new phase of South Indian painting, a regular picture gallery of early Chola art. There are two layers, one of the Nayak period on top, which, wherever it has fallen, has revealed an earlier Chola one below, richly laden with painting.

The entire wall and the ceiling were originally decorated with exquisite paintings of the time of Rajaraja, but later renovation and additions made during the centuries account for additional layers that have covered up the

earlier one. These Chola paintings that form an important link in the series help a better study of the earlier Pallava phase and the later Vijayanagara. The Chola paintings so far exposed are mainly on the western and northern walls. On the western side, the entire wall space consists of a huge



Fig. 6 : Siva as Yogadakshinamurti, Chola, A.D. 1000 Brihadisvara temple, Tanjavur

panel with Siva as Yoga-Dakshinamurti, seated on a tiger-skin in a yogic pose (Fig.6), with the yogapatta or *paryankabandha* across his waist and right knee, calmly watching the dance of two *apsaras*. A dwarf *gana* and Vishnu play the drum and keep time, while other celestials in a row (Pl. 7) sound the drum, the hand drum and the cymbals, as they fly in the air, to approach this grand spectacle, which is witnessed by a few principal figures seated in the foreground. Saint Sundara and Cheraman are shown below hurrying thither on a horse and an elephant, respectively. A little away is a typical early Chola temple enshrining Nataraja with princely devotees seated in its vicinity.

Lower down is the narration of the story of Sundara, how Siva came in the guise of an old man, with a document, to prove his right and claim the beautiful bridegroom to take him away on the very day of his marriage to his abode at Tiruvennainallur. Below this is the scene of marriage festivity. On the wall beyond, there is a large figure of Nataraja, dancing in the hall at Chidambaram, with priests and devotees on one side and a prince, obviously Rajaraja and three of his queens, with a large retinue adoring the lord. Close by, on the walls opposite, are some charming



Fig. 7 : Faces of celestials, Chola, A.D.1000 Brihadisvara, Tanjavur

miniature feminine figures. Beyond this, on the wall opposite the northern one, are five heads (Fig. 7) peeping out of a partially exposed Chola layer.

The whole space on the northern wall has for its theme the fight of Tripurantaka. The gigantic figure of Siva is on a chariot driven by Brahma. Tripurantaka is shown in the *alidha* pose of a warrior, with eight arms fully equipped with weapons, using his mighty bow to overcome the *asuras*, a host of whom the painter has depicted opposite Siva, with the fierce indomitable spirit clearly portrayed in their attitude, fierce eyes, flaming hair and upraised weapons, daunted by nothing, little caring for the fears or tears of their women as they cling to them in fear and despair. Less as aids and more as companions of Siva are shown Kartikeya on his peacock, Ganesa on his mouse and Kali, the war-goddess, on her lion. Nandi is shown complacently quiet in front of his chariot. This is a great masterpiece of Chola art. This figure of Tripurantaka in the *alidha* pose in the Pallava tradition is seated and is a remarkable specimen continuing the earlier mode.

The paintings in the Brihadisvara temple constitute the most valuable document on the state of the painter's art during the time of the early Cholas, all the grace of classical painting observed at Sittannavasa, Panamalai and Kanchipuram being continued in this fine series.

The Chola paintings reveal to us the life, the grandeur and the culture of the Chola times. The special stress on Nataraja in his *sabha* hall as a favourite deity of the Cholas and the military visions and ideals of the Cholas in general, and of Rajaraja in particular, are almost symbolically expressed in the great masterpiece of Tripurantaka.

The colours are soft and subdued, the lines firm and sinewy, the expression true to life and, above all, there is an ease in the contours of these figures which have a charm of their own.

If expression is to be taken as the criterion by which a great painter has to be judged, it is here in abundance in

these Chola paintings. The sentiment of heroism, *virarasa,* is clearly seen in Tripurantaka's face and form. The vigorous attitude of the Rakshasas determined to fight Siva and the wailing tear-stained faces of their women clinging to them in despair suggest an emotion of pity, *karuna* and *raudra.* Siva as Dakshinamurti seated calm and serene is a mirror of peace, *santa.* The hands in the *vismaya* of the dancer (Pl. 8) suggests the spirit of wonder, *adbhuta;* the grotesque dwarf *ganas* in funny attitudes playing the drum and keeping time represent *hasya;* the commingling of emotion is complete in the large Tripurantaka panel which is a jumble of *vira, raudra* and *karuna.*

XIX

Hoysala

Eleventh to Thirteenth Century A.D.

With their name derived from an incident narrated about their ancestor Sala, who was called upon by a sage to kill a tiger, 'Poysala' (strike Sala), the Hoysalas were a dynasty of rulers in western Mysore, claiming descent from the Yadavas. Their ancient capital was Dorasamudra, called Dvaravatipura in their inscriptions. The Hoysalas were originally feudatories of the Western Chalukyas.

Vinayaditya was the first important king, whose grandson Bittideva or Bittiga was a mighty monarch. He made the dynasty independent. Originally a Jain, he was converted to Vaishnavism by Ramanuja in the twelfth century A.D. Now styled Vishnuvardhana, the newly-converted king enthusiastically built beautiful temples and embellished them with the finest art of the period under the inspiration of the great religious reformer. The temple at Belur, a gem of Hoysala art, is his creation. A striking portrait of the king, with his learned Jain queen Santala beside him, is found on a carved lithic screen. Though the king changed his faith, he was catholic in outlook and Jainism flourished equally during his time and later. As in the case of the Ikshvaku sovereigns, who were of the Brahmanical faith, with the princesses devoted to Buddha, here was a king, a devout Vaishnavite, with his wife dedicated to the faith of the Tirthankaras. His ministers and generals like Gangaraja and Hulli Dandanayaka were devout followers of the Jain faith.

After Ballala II or Vira Ballala, as he was known, and his sons Narasimha II and Somesvara, the Hoysala kingdom slowly crumbled till it was dealt a death-blow by Alla-ud-din Khilji through his general Malik Kafur.

Examples of architecture and sculpture all over Mysore have revealed a magnificent sculptural wealth of the Hoysalas. No examples of the painter's art were known so far. Though no murals have been noticed in any of the temples, fortunately there are specimens of Hoysala painting preserved in Moodbidri. These are painted palm-leaf manuscripts at this pontifical seat. They compose the commentaries of Virasena known as *Dhavala* and *Jayadhavala* and *Mahadhavala* or *Mahabandha* of the original text of *Shatkhandagama*.

It is fortunate that these manuscripts, with the palaeography, clearly Hoysala, of the time of Vishnuvardhana, with paintings in bright colours of great charm, should have survived, thanks to the institution at Moodbidri, to give us an idea of the art of the Hoysala painter. It is interesting to compare with the writing in these manuscripts the letters composing the flowery lines in the metal plates from the Belur temple. The sweeping lines composing the letters are characteristic of both. These paintings should be attributed to the time of Vishnuvardhana and his wife Santala who was so devoted to Jainism.

These paintings are in bright colours on unusually large palm-leaves, which are important both for the beauty of the letters composing the text and for the illustrations that accompany it. Two of the leaves with letters rather thickened, with a greater delicacy than in the case of the rest, with a soft tone reducing all effect of contrast in colours, and with the outline drawn in very pleasing proportions, appear the earliest among these paintings. This manuscript of *Dhavala* is dated A.D. 1113. Here is presented the *Yakshi* Kali of Suparsvanatha who, however, is of fair complexion. The bull, her vehicle, is also present. The flexion of her body and the sinuous lines composing the

figures are remarkable. Similarly, the royal devotees on one side, the king, queen and the prince, are drawn and painted with great delicacy. These are towards the end of the leaves. The central paintings in both the leaves are a standing and a seated Tirthankara Mahavira. Though it is very difficult to handle a theme so simple as that of a figure in the nude like the Tirthankara, the painter has made both these creations truly artistic. The lovely seat with a *makara*-decorated back and rearing lions is matched by the fine *chauri*-bearers on either side in pleasing proportions and flexions. This painting at once recalls the masterpiece of early Chola workmanship in the Nagapattinam Buddha with Nagaraja *chauri*-bearers on either side. It is almost monochrome here, but it has a wonderful effect as a painting with depth brought out with great mastery.

One end of one of the other leaves presents Parsvanatha with snake-hoods over his head seated on a lion-throne with *chauri*-bearers flanking, and with Dharanendra Yaksha on one side and Padmavati Yakshini on the other. One end of another leaf shows Srutadevi in the centre, flanked by elegant female *chauri*-bearers, whose body flexion, coiffure, turn of face and twist of neck and crossing of the legs are all very pleasing. An almost similar and equally effective one is towards another end of a leaf. In the same style but somewhat simple is represented the theme of Bahubali who turned an ascetic and allowed creepers to grow and entwine around his legs. His sisters flanking him are almost as in the panel at Ellora depicting the same theme.

Yakshi Ambika, the most popular in Jain art, is shown under the mango tree with her two children and a lion. One of the boys rides the lion, while the other is very close to his mother. The theme of devotees adoring Parsvanatha and Suparsvanatha is extremely simple. Such themes, however, as Matanga *Yaksha* with his vehicle, the elephant, seated with its head proudly lifted up, and the whole picture arranged with an artistic background of trees, interesting for their conventional patterns, are very pleasing. Srutadevi

with her peacock or Mahamanasi with her swan and *Yaksha* Ajita on a tortoise are all delightful artistic creations of the Hoysala painter's brush (Pl. 9). The floriated tail of the bird and the delineation of the contours of the figures reflect great artistic taste and creative talent.

Even the borders in these manuscripts reveal great taste and elegance. Though innumerable floral patterns have been exclusively painted on other leaves, there is no repetition anywhere.

XX

Kakatiya

Eleventh to Thirteenth Century A.D.

The Kakatiyas of Warangal were originally feudatories of the Western Chalukya. Later they became independent rulers, but followed the art tradition of the late Western Chalukyas of Kalyani. Their great interest in art and their supreme devotion to Siva clearly explain the origin of their several temples dedicated to this deity all over their realm. The famous Kakatiya temples are from Warangal, Palampet, Anamkonda, Tripurantakam, Macherla and other places.

No less effective than Kakatiya sculpture is their painting. The entire surface of the *mandapa* and cell in the large temple on the hill at Tripurantakam is painted. This temple is among the most important Kakatiya monuments for a study of the painting of this period. Similarly, there are Kakatiya paintings in the temple at Pillalamarri.

A painting here represents the famous *amritamanthana* scene, with the *devas* on one side and the *asuras* on the other, holding Vasuki, as a string wound round the mountain Mandara, that acted as the churnstick, when the milky ocean was churned to obtain the elixir of life. This noble theme as an auspicious background for presenting the goddess of prosperity right on the door lintel appears as a favourite motif in the Gupta period at Udayagiri near Bhilsa in the cave temple there. This is continued by the Western Chalukyas, as there is a frequent repetition of *amritamanthana* at Badami. It is exactly in the same manner as in the Chalukya monuments that this *amritamanthana* scene is

represented in the late Chalukya as well as in the Kakatiya monuments. At Macherla, a sculptural rendering of this theme occurs in the local Kakatiya temple. The special importance of painting at Pillalamarri is that it is one of the rare Kakàtiya paintings preserved and is also a representation in colour of this theme.

The vast treasure-house of Kakatiya painting at Tripurantakam still awaits detailed study as also do the other temples of the period.

XXI

Vijayanagara

Fourteenth to Seventeenth Century A.D.

In the fourteenth century, the Vijayanagara empire was established and became the dominant power in the southern peninsula and the Vijayanagara style of architecture, sculpture and painting was a continuation of the earlier late Chola and Pandyan traditions, combining to some extent, in the Kanarese and Telugu districts, the Chalukya traditions that had been there before. One of the greatest rulers of this dynasty was Krishnadevaraya who was not only a great statesman, ruler and warrior but also a great scholar, painter and patron of fine arts. Large *gopuras* and *mandapas* mark this period. The *mandapa* in the temples of Virabhadra at Lepakshi, of Varadaraja at Kanchipuram, of Vithala at Hampi and of Jalakanthesvara at Vellore are all excellent examples.

The Vijayanagara empire represents the last great phase of Indian history and culture. Painting like every other art was encouraged during this period and there are innumerable temples all over South India representing this phase. In the Virupaksha temple at the capital of the empire, the ceiling of the large front *mandapa* has a magnificent series of paintings (Pl. 10). Here is a great masterpiece representing Vidyaranya, the great spiritual master who was responsible for the establishment of the Vijayanagara empire by Harihara and Bukka. The long procession with Vidyaranya in a palanquin preceded and followed by a large retinue is one of the most impressive scenes of the



Fig. 8 : Vidyaranya's procession, Vijayanagara, fifth century A.D., Virupaksha temple, Hampi

fourteenth century, though the painting itself is of a somewhat later date (Fig. 8).

There are fragments of paintings at Anegundi near Hampi, in Tadpatri, Kanchipuram, Kalashasti, Tirupati, Tiruvannamalai, Chidambaram, Tiruvalur, Kumbakonam, Srirangam and other places.

At Lepakshi, there is one of the most remarkable paintings of the Vijayanagara period, a colossal one of Virabhadra painted on the ceiling of the *mandapa*, which is a common one for three shrines. The scenes depicted here are from the *Mahābharata*, the *Ramayana* and the *Puranas*. They are to be dated in the time of Achyutaraya, as they include the portraits of Virupanna and Viranna, who patronised the painters, being the makers of the temple itself. Lepakshi became a great centre of trade and pilgrimage during their time and the chieftains lavishly spent their wealth on beautifying these shrines, giving special attention to that of Virabhadra, their patron-deity. The entire ceiling of the temple was once covered with a rich layer of paintings (Pl. 11) now mostly damaged or lost. But enough



Fig. 9 : Gangadhara .Siva appeasing Parvati, Vijayanagara, sixteenth century A.D., Virabhadra temple, Lepakshi

remains to show what considerable mastery the painters had attained over brush and colour and how well their mind worked in creating panels of charming portraits, the stories of *Sivalila* (Pl. 12), the coronation of Rama, Arjuna fighting Kirata, Krishna as Vatapatrasayi and so forth. Bhikshatana, Kalari, Gangadhara (Fig. 9) and Tripurantaka are most dramatic and original in concept.

On the ceiling of a small *mandapa* in the Varadaraja temple at Kanchipuram is a lovely late Vijayanagara painting illustrating in a simple but pleasing pattern the theme

of Manmatha which has been a great favourite with Indian painters and sculptors.

At Somapalayam, there are paintings in the Vishnu temple representing *Puranic* episodes, closely resembling the creations of the painter at Lepakshi.

XXII

Nayak

Seventeenth to Eighteenth Century A.D.

With the decline of the power of the Vijayanagara emperors after the battle of Tallikota, the feudatory rulers established themselves in independence with only a semblance of respect for the titular emperor. At Madurai, Tirumala Nayak is reputed for his great patronage of art, and the magnificent *gopura* and *pudumandapa* constructed by him are famous. Similarly, in Tanjavur and Kumbakonam, Raghunatha Nayak of Tanjavur was responsible for excellent monumental work. The temples of Minakshisundaresvara and Alagar at Madurai, those of Tenkasi, Sankaranarayanarkoil, Perur and other places are excellent examples of Nayak workmanship.

In the upper layer from the Brihadisvara temple at Tanjavur covering the Chola one, there is a wealth of Nayak painting particularly interesting from the point of view of the glimpse it gives of life in the period with all the elaboration of costume, ornamentation and other details, all easily gathered from this important and elaborate series.

At Tiruparuttikunram and at Kanchipuram, the Jain legends illustrating the lives of the Tirthankaras are portrayed with greater vigour and here also the life of the period is very clearly depicted.

At Tiruvalur, the *lilas* of Siva are represented on the ceiling of the *mandapas* in picturesque fashion with special stress on the monkey-faced mythical king Muchukunda of the royal Chola family; and, as legend would have it, it is he

who brought the Sivalinga enshrined at Tiruvalur as also the Somaskanda. The latter is amongst the most famous early Chola bronzes.

In Tiruvannamalai, Tiruvottiyur, Tiruvalanjuli and other places, there are similar representations of legends of Siva and scenes from the *Ramayana* and the *Mahabharata*.

At Chidambaram in the large *mandapa* of the shrine of Sivakamasundari, there is a magnificent series of paintings illustrating the story of Bhikshatana and Mohini (Pl. 13), the legends of Saiva saints and the glory of Siva's dance.

The Nayak period is also represented by several murals from Madurai where the sixty-four *lilas* of Siva are depicted in picturesque panels narrating the story graphically but many of them have been repainted and ruined.

There are labels in Tamil or Telugu describing the themes of these paintings. In this period, the conventionalisation that set in during the Vijayanagara period is continued. This stylisation, as already observed in sculpture, like the pointed nose, fierce eyes, angular contours, limbs and so forth and peculiar arrangement of garments on the body with patterns characteristic of the period, are all observed in these paintings.

XXIII

Medieval Kerala

Sixteenth to Eighteenth Century A.D.

In the Chera country, there was great temple-building activity during the Vijayanagara period and the temple of Sthanunatha at Suchindram and the Padmanabhasvami shrine at Trivandrum have had a good deal of additions and embellishments during this period till practically the eighteenth century. The peculiar local type of plan and super-structure may be noticed at Tirunandikkarai and Trikotithanam where the single and double-roofed circular shrines, respectively, represent an individualistic pattern peculiar to Malabar. Though very little has yet been discovered to show the intermediate stages between the early Chera phase at Tirunandikkarai and the late period, there are yet lovely paintings at Tiruvanchikulam that suggest the march of Chera painting in the Kerala country towards the phase that corresponds to the Vijayanagara and the Nayak periods in the Tamil South.

The Chera school closely resembles the contemporary sculpture and wood carvings but, up to the early Vijayanagara period, little has been found to show the intermediate stages. With a distinctive type of anatomy of squat and robust type of figures, peculiar rich ornamentation recalling the *Kathakali* make-up, they present a subtle combination of the Kanarese and Dravida types easily seen in the peculiar elongate halo surrounding the crown as in Western Chalukya figures and other details. The *nandidhvaja* in one of the hands of the multi-armed Siva Nataraja on

Apasmara at Ettumanur recalls both the Badami and Pattadaskal Natesas as well as the Nallur one. It is interesting to see how closely it resembles a similar painting from the Kailasa temple at Ellora. This huge painting that can vie with the earlier Chola Tripurantaka panel at Tanjavur and with the contemporary Vijayanagara Virabhadra at Lepakshi is a remarkable one located in the temple *gopura* and forms a fine introduction to the genius of the painter in Malabar at this period of history.

The paintings at Tiruvanchikulam (Figs 10 and 11), at Pallimanna, at Triprayer, in the Vadakkunatha temple at Trichur and in the Mattancheri palace (Pl. 14) constitute a rich heritage from the Cochin area, while those from Vaikom,



Fig. 10: Gopi, medieval Kerala, seventeenth century A.D., Tiruvanchikulam



Fig. 11 : Gopi, medieval Kerala, seventeenth century A.D., Tiruvanchikulam

Ettumanur, Chitaral, etc., having a culmination in the famous paintings from the Padmanabhapuram and Krishnapuram palaces, provide a picture of the painter's art in Travancore area. The mouth is rather wide and the eyes have side-long looks, the body-build is heavy and a smile is evident on the lips of all the figures of this school. Minute details of dress and habits can be studied here. The top-knot of the Nambudiris and the triple lamp so common in Malabar are all present. The scenes from the *Ramayana*, the *Mahabharata*, and the *Puranas*, including iconographic themes (Pl. 15) chosen by the painters for portrayal, like the incident of Kumbhakarna gobbling the monkeys so tiny as to escape through his nostrils and ears, are examples of the painters' novel choice of comparatively insignificant but nevertheless interesting scenes.

XXIV

Pala and Medieval Eastern School

Ninth to Sixteenth Century A.D.

The early school of eastern India has excellent examples in Bihar and Bengal and the sculptor has excelled in his art. Magnificent images in metal from Kurkihar and Nalanda proclaim the wealth of imagination and the fine artistic taste of the early sculptor. The beautiful Taras, Buddhas and scenes from the Master's life including his descent, his first sermon, subjugation of Nalagiri, the Avalokitesvaras and other figures of the Buddhist pantheon are masterpieces. The flames of the aureole, the petals of the lotus, the folds of Buddha's garments, the *jatas* of Brahma, the crown of Sakra, the peace and charm on the face of every one of these figures are all characteristic of this school.

The Pala school of painting very closely follows the great traditions of sculpture. The earliest manuscripts of this school are on palm-leaf and wooden covers of manuscripts. There are also some excellent incised drawings on metal like the famous one from Sundarban in the Asutosh Museum, Calcutta, which are quite noteworthy. The Pala school of book illustration presents the figures in the classical tradition and the outline drawings are sinuous, full of vitality and grace (Pl. 16). The paintings that come in the centre with the text on either side mostly illustrate Buddhist texts like the *Prajnaparamita, Gandavyuha Sadhanamala,* etc. Iconography is usually the main theme. These pictures



Plate 13: Bhikshatana and Mohini, Nayaka, late seventeenth century A.D., Chidambaram.

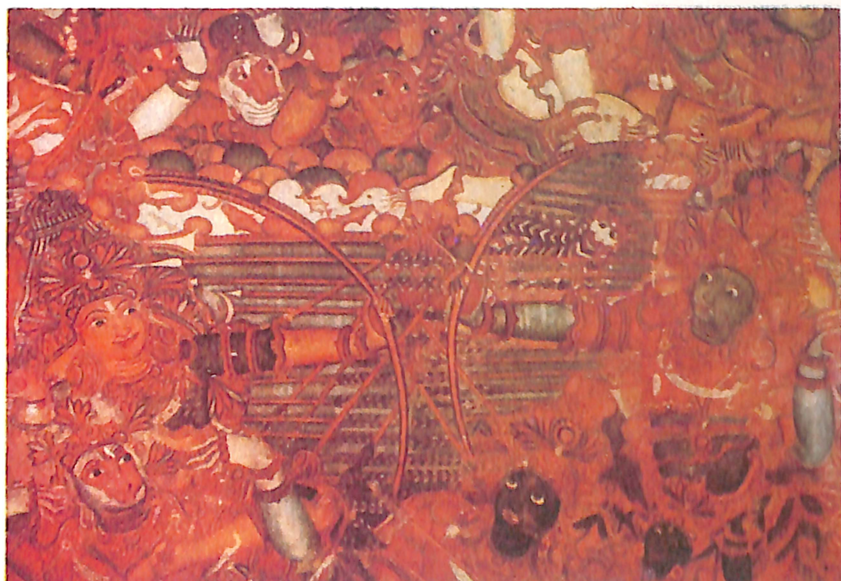


Plate 14: Lakshmana's fight with Indrajit, eighteenth century A.D., Mattancheri Palace, Cochin.



Plate 15: Vishnu, eighteenth century A.D., Mattancheri Palace, Cochin.



Plate 16: *Mahaparinirvana* of Buddha, Pala style on palm leaf, a folio of *Prajnaparamita*, c. A.D. 1000.



Plate 17: Dream of Trisala, illustrated leaf of a *Kalpasutra* manuscript, Western Indian style, c. A.D. 1475.

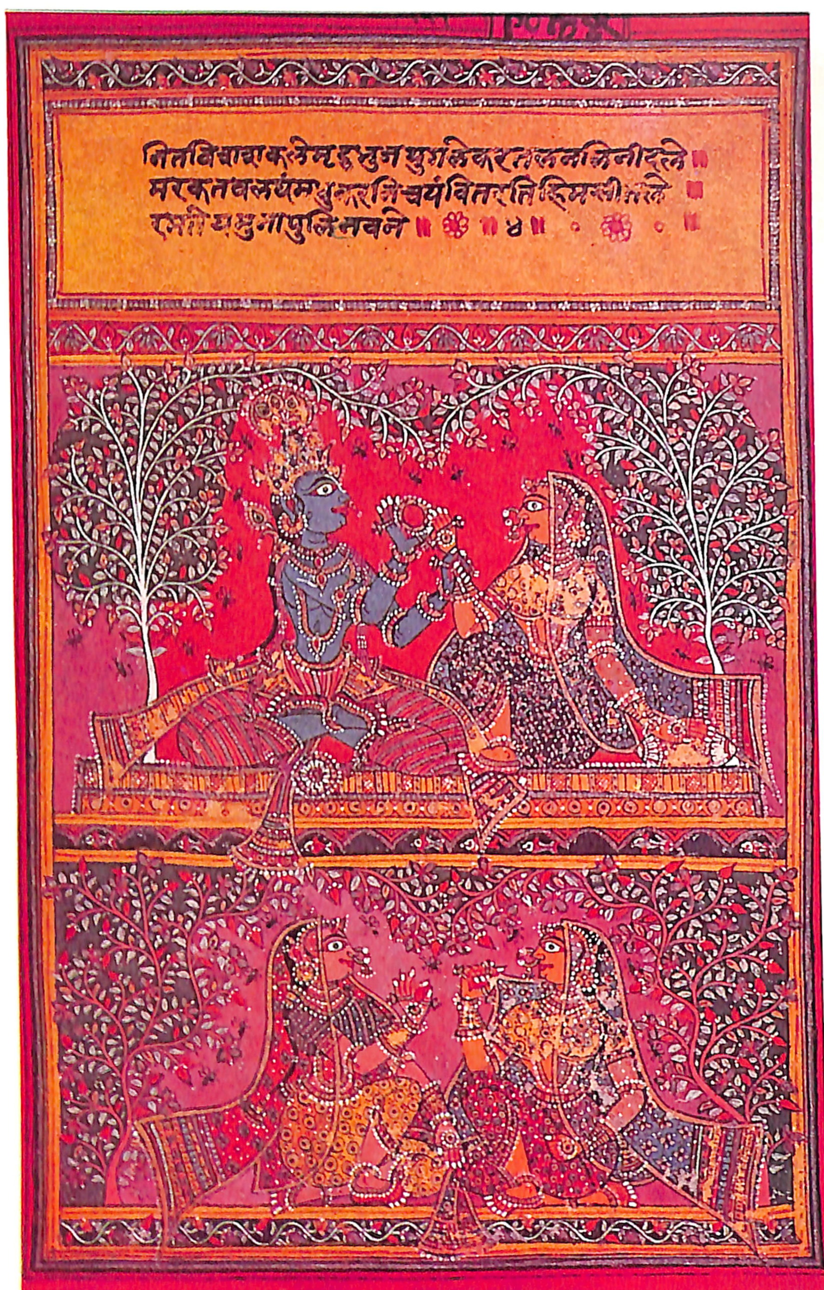


Plate 18: Radha and Krishna, from a *Gitagovinda* series, Orissa, late eighteenth century A.D.

follow the mural traditions and appear just like reduced copies of their originals. One of the best specimens of an illuminated *Prajnaparamita* manuscript is dated in the sixth year of the king Mahipala.

The Palas and Senas were patrons of art and literature and several beautiful illuminated manuscripts were produced during their day. This art extended to Nepal and it was Pala art in this region also. By the thirteenth century, stylisation started in eastern Indian art and it may be easily noticed that the incised drawing of Vishnu and devotee on metal plate from Sundarban has a marked affinity with the angular treatment in the western Indian Jain school of Gujarat.

When Bihar and Bengal came under Muslim domination in the thirteenth century, the angular figures resembling the western Indian school in eastern Indian art imbibed certain Muslim elements in dress and other features and, by the fifteenth century, the book illustrations on paper from Oudh, Jaunpur and other places resembled closely the style in Malwa with similar Hindu and Muslim confluence of ideals.

Similarly palm-leaf manuscripts were produced in Orissa and Jayadeva's *Gitagovinda* easily provided a joyous theme to be lovingly handled. It is from similar angular representations, to a certain extent influenced by the Vijayanagara school at a later date, that late manuscripts like the *Gitagovinda* (Pl. 18) and the *Ramayana* from Orissa, now preserved in the National Museum, were produced.

XXV

Medieval Western

Eleventh to Fifteenth Century A.D.

The tradition of murals has been strongest in India, and the book illustration, however well executed, still stands out as something different from the Persian where it is an integral part of the manuscript and the pictures drawn are homogeneous with the text. In India, illustrations on board, canvas and wall have all had a common tradition, and if miniature paintings were introduced in books, they look as if they were taken out reduced in size from the wall and put alongside the text. Nevertheless, since paintings of a period beyond the Rashtrakuta are lost or have not yet been found north of the Deccan, except the stylised murals of the thirteenth century A.D., in the temple of Vishnu at Madanpur, in the Lalitpur district of Uttar Pradesh, the Jain illustrated manuscripts like the *Kalpasutra*, the *Siddahemalaghuvritti*, the *Kumarapalacharita* and the *Kalakacharyakatha*, the earliest ones on palm-leaf and the rest on paper, along with similar Pala manuscripts of eastern India, happen to be almost the only examples of paintings earlier than the miniatures contemporaneous with those of the Mughal school that come later.

The western Indian illustrated palm-leaf manuscripts, the earliest of which date from the eleventh century, continued for a few centuries, while rich and colourful paper manuscripts with gold and silver lettering and decoration of paintings became more varied, and there are texts like the *Vasantavilasa*, the *Balagopalastuti*, the *Salibhadracharita*

and others.

The simplicity of colour and stylised form, the austerity and, above all, the three-quarters profile of the face with angular nose, peculiar bulging of the eyes and the pupils appearing in the centre even in the profile of the eye, one of the eyes appearing outside the contour of the face, a projection of the chin, and certain other features of anatomy, point to the development of the Western Indian Gujarati school from the earlier Rashtrakuta tradition as found at Ellora. It is interesting to compare the beginnings of this type of representation of figure at Ellora, but the lapse of centuries has created naturally a highly stylised mode in these later book paintings. The calligraphy of the letters, though artistic, is austere, compared to Persian calligraphy in manuscripts which, like the Chinese, gives a distinction to illuminated manuscripts, and while the illustrations in the Persian books blend with the calligraphy, the pictures tend to stand apart in the Gujarati texts.

These pictures are distinctive in that the artists were inspired by a religious fervour, a spirit of dedication and the thought of a theme in terms of its nobility and universal appeal, rather than the appeal for the individual and the sophisticated, and the delicate delineation of earthly power in all its splendour, as in the case of the paintings at the Mughal court.

Probably to a greater extent in these paintings than even in the later religion-inspired, unsophisticated, tradition-loving Rajasthani art, there is an asceticism portrayed by the artist. This is no wonder, as Jainism, which had its greatest stronghold in western India, could not have failed to impress the mind of the painter, especially with austere themes like the lives of the Tirthankaras, which are imbued with this asceticism. It is indeed interesting to compare these paintings with somewhat later murals from Tirupparuttikunram where the same spirit is observed to a great extent. Nevertheless, the life around has had a profound impact on the painter who has brought out a

complete picture of the culture of the period in all its grandeur with every detail of dress and ornamentation, architecture and life portrayed.

In these paintings, the text almost makes up the border on either side, while the principal place is given to the illustration where it occurs, and vermilion predominates, with white and black liberally standing out in lines and curves composing contours drawn on it (Pl. 17). This is a distinct deterioration from the earlier classical style and presents a highly folk-ridden or *prakrita* type.

XXVI

Mughal

Sixteenth to Eighteenth Century A.D.

To understand this school in its proper perspective, the traditions in which it has its roots should be considered. The source of Mughal painting was Persian. The art of Persia was greatly influenced by Mongolian art. The art of Central Asia is almost reflected in pre-Timurid and Timurid art. It is this blend of the art of Chinese Turkistan and Persia that travelled to India and in ideal surroundings softened and mellowed, acquired the best elements of the indigenous traditions in the country and flowered into a great and noble art, which has its own distinctive character not only as a great court art but also as a distinct development closely associated with the land where it blossomed.

Mughal painting is distinctive but Indian. It has the flavour of the Persian but the inborn charm of Indian tradition. Babar, the fifth descendant from Timur, was aware of the great and remarkable ability of Bihzad, the famous artist of his time; but engaged as he was in the establishment of his kingdom, having proved unsuccessful in his attempt at securing Kandahar, the old capital of his ancestors, and turning his eyes from Kabul to India to secure at least an eastern expansion from his little rocky kingdom, he could not devote that attention to art which his son Humayun could. That painting flourished in his time is clearly seen from the Alwar manuscript of the Persian version of his *Memoirs* where the illustrations show the style of painting during his day.

Humayun's misfortunes drove him to Persia as an exile and Sher Shah's triumph saw Humayun looking for refuge with Shah Tahmasp of Persia. This was indeed a godsend for the artistic inclination of Humayun, as the Shah was a great patron of art, and among his court painters were Bihzad, Mirak and others.

Akbar, who was very young when he succeeded his father, was an illiterate but possessed a rare flair for appreciation of learning and art, and probably was more alert with his ears and eyes than any scholar or connoisseur of his time. He had an enormous passion for learning and built up a marvellous library of Arabic, Persian and Sanskrit books. He had the famous books from these languages translated into others and learnt by listening more than by studies. Having been himself an artist in his youth, Akbar zealously patronised art and held the view that the artist who drew with accuracy could only realise the superiority of the Creator who could even infuse life into the objects that the artist could just draw so faithfully. Akbar was equally at home in all the fine arts, and painting flourished at his court. The *Akbar Nama*, the *Razm Nama* and other works were profusely illustrated at his command. The Persian artists who flocked to his court taught the new technique to the Indian artists and themselves benefited by absorbing the best elements of indigenous traditions, with the result that a rare blend of a wonderful new school came into existence. The names of Manohar, Farukchela, Basawan and Madhu, to mention a few, were famous during Akbar's days.

The story of Mughal painting in India may be said to have begun with Khwaja Abdus Samad of Shiraz who was patronised by Humayun and continued in the time of Akbar. Daswant, the poor son of a palanquin-bearer whom the emperor Akbar discovered and apprenticed to Abdus Samad, is a symbol of other Hindu artists who practised the Persian way and created a new efflorescence of art. Another great name at Akbar's court amongst the Hindu masters is

Basawan. The practice of signing pictures in this period of art history gives us names of artists at Akbar's court of which a large number is given in the *Ain-e-Akbari* like Mukund, Madhu, Khemkaran, Harbans, Kesavlal and others. The illustrated *Babar Nama* (Pl. 19), *Akbar Nama, Hamza Nama, Razm Nama* and other beautifully illustrated manuscripts of the period are a great artistic achievement. Still in this period, the Persian treatment of the background and the landscape is obvious, though slowly this influence, diminishes in the successive periods. The building of Fatehpur Sikri, the emperor's chase of wild animals and, particularly, the birth of his second son Murad at Fatehpur Sikri are splendid illustrations in which the *Akbar Nama* abounds.

Jehangir, who had an intelligent wife to manage statecraft, was left with sufficient leisure to enjoy wine and appreciate art. Probably this was the greatest period of the renaissance of Mughal art. He was a great patron and maintained a bevy of painters at his court. In his *Memoirs* he prides himself on his connoisseurship, how he could discriminate the work of one artist from that of another and single out the painting of any individual artist even to the point of distinguishing any touches added by a subsequent painter on an original by another. The emperor delighted in beautiful portraits of his and had groups painted of himself, his lovely queen and his family. Some of the most beautiful animal and flower patterns were drawn and painted during his day. Portraiture was so developed that there was a great element of realism during Jehangir's reign. Mansur and Bishandas amongst several others ranked as very famous painters of his day (Pl. 20). Sir Thomas Roe has left anecdotes throwing light on the emperor's keen enthusiasm in portrait-painting. It is no wonder that the admirable portraits of this period evoked the appreciation of the great British painter, Sir Joshua Reynolds.

Jehangir's son Shah Jahan was, though a connoisseur, more a builder of great monuments and a pattern of

architecture. Painting flourished, no doubt, during his day, but its heyday was reached during the time of his father.

The puritan Aurangzeb, who imprisoned his father Shah Jahan and came to the throne, could not probably provide encouragement to the art that he considered against the tenets of his religion, and the disappointed artists of the Mughal court had slowly to find a better atmosphere for survival elsewhere. Thus from this time onwards not only music was buried deep but art also was driven away to different homes and the provincial schools in Amritsar, Lahore, Lucknow, Oudh, Murshidabad, Golconda, and other places absorbed the painters of the Moghal court who were driven to seek a home elsewhere.

Mughal art, which started as an art of illustration and excelled in portraiture (Pl. 21) in the succeeding period, which was the best, became at last a rather weak expression of life around in pictorial terms. Starting with a strong Persian bias, it slowly assimilated a blend of the indigenous with an efflorescence in which the foreign flavour was finally eliminated almost completely.

No description of Mughal painting would be complete without a reference to the delicate treatment of birds, animals and plants which rank among some of the greatest masterpieces of this period.

XXVII

Rajasthani and Pahari

Sixteenth to Nineteenth Century A.D.

The Rajasthani School of Art is a natural outcome of a long sequence of art tradition. The miniatures that comprise the Rajashtani School, found in such profusion in several art galleries of India and the world, did not, strangely enough, originate as miniatures. There are several large-size drawings and cartoons which show that this was primarily a mural art. In the palaces at Jaipur and Udaipur, there are wall paintings which show how wonderfully the painter of this school produced large murals. The *Rasalila* and the love of Radha and Krishna form a happy theme. Mention in the *Naradapancharatra,* ascribed to the sixteenth century, of the palace of Siva at Kailasa, decorated with pictures of *Krishnalila,* indicates, as Coomaraswamy rightly observes, that such pictures "were commonly to be seen at the gates and on the walls of lovely palaces".

With a long heredity, Rajashtani painting continued a tradition and the conservative fashion remained practically unaffected except for a slight inevitable Mughal influence at a later stage. But the Mughal paintings which were essentially rich in Persian traditions soon imbibed the charm of Indian tradition. While the Mughal paintings were aristocratic, individualistic, strong in their character of portraiture, being fostered and appreciated only by royalty and noblemen at court, as they were reflections of their personal glory and vanity, the Rajput paintings were more in tune with the throbbing life around, simple, with a direct appeal

to the peasant and the common folk, sublime in theme, universal in appeal, deeply religious and mystic, true interpreters of phases of nature in her moods in spring and in rain and emotions in man, bird and beast with a universal love for both the animate and the inanimate, the deer, the dove, the peacock, the monkey, cows and calves, trees and creepers, lovely brooks, shady bowers, moisture-laden clouds showering rain-drops with circling cranes, the melodies personified attracting even the beasts and reptiles to listen to the songs, or the lovers in separation or in union; in short, themes whose appeal goes direct to the heart of peasant and nobleman alike. As has already been remarked, Rajasthani painting and painting from the hilly region, Pahari, closely knit by affinities that make them almost a single major school, show the least trace of foreign admixture, while Mughal art betrays it most.

It is just a late version of an early story repeated. Kushana sculpture in the Yamuna-Ganga doab is the indigenous type, with only an occasional flash of foreign influence, while the Kushana art in the Gandhara region imbibes more from the West, though both these schools were patronised in the same empire and almost by the same kings. Similarly, under the Mughal empire, art in the hills and the desert, that continued the early tradition in sequestered spots, undisturbed by Mughal magnificence, developed the Indian traditions untainted, while contemporary Mughal art at court imbibed quite a bit of the Persian tradition, though under the catholic spirit of Akbar and the liberal connoisseurship of Jehangir, the art flowered into a peculiarly charming new school having an essentially Indian flavour with a strong Persian bias. The Hindu spirit of religious fervour and dedication is best seen in the series of Rajasthani and Pahari miniatures illustrating the sports of baby Krishna, the episodes from Rama's life, the complex epic of the *Mahabharata*, the loves of Nala and Damayanti, the triumph of Chandi or Durga, the musical modes—the main and subsidiary *ragas* and *raginis*, personified in

picturesque fashion, the emotions, the longing of the separated wife, *Proshitabhartrika*, the pride of the wronged wife, *Khandita*, the eager expectant wife, *Vasakasajjika*, the damsel hurrying to the place of tryst, *Abhisarika*, the shy coy bride, *Mugdha*, and so forth. The *Baramasa* scenes with magnificent representations of the rains and spring, the former dark with rain-laden clouds and the latter bright with gardens and woods lit up with flowers in bloom, are all typical of the genius and outlook of the Rajasthani painter, who continued the tradition of the past, pleasing himself in this presentation of a maze of themes already executed by numerous predecessors but nevertheless still as fresh as ever in their charm and inviting depiction over and over again. It was very rarely that the artist individualised himself and put his stamp by inscribing his name. The themes survived. The glory of depiction is there but the artist effaced himself. As Anandavardhana would put it for literature, the same *bhavas* of the greatest poets like Valmiki, Vyasa and Kalidasa could yet be repeated by other poets drawing from the same sweet source-garden and portrayed to appear as fresh and lovely and glorious as in the originals by an artistic turn given individually by every great poet who utilised them. The Rajasthani and Pahari artists exactly followed this procedure and produced some of the loveliest creations with the brush.

Mughal art, on the other hand, being individualistic, glorified particular themes, specified aristocracy, peeped into the inner revelry of the harem, the magnificence of the court, the delightful wild bouts, depicted elephant and camel fights that appealed to the emperor, scenes of hunting, toilet, dress and decoration of coquettish damsels; and the very spirit of emulation in the court and the patronage of the emperors and the nobles drew out the stamp of the personality of each artist, which accounts for the signed examples of painting so profusely met with in the Mughal series.

The Rajput rulers from Delhi, Mahoba, Ajmer and

other places driven from their strongholds during Mohammedan inroads, but who would not easily yield, found resorts in the fastnesses of the comparatively neglected—and to the Mohammedan invader unimpressive—Pahari hills and the desert regions of Rajasthan. With their strong conservative views, hatred for everything foreign, and love and reverence for hoary traditions they encouraged the continuance of the age-old tradition of the art of painting on the walls, the old and beloved themes of Krishna, the lord of love, Rama, the righteous and mighty king, noblest friend and worthy foe and to his sweetheart most beloved, and a thousand other scenes of emotion and nature sublimated. In the Pahari hills, the artist conceived not a Rama or a Krishna clad in a form of great antiquity unknown and elusive to him, but these gods were to him almost his companions on earth living and moving exactly like those around him. It is this simple true-to-life type of delineation that makes the examples of this school such a valuable treasure-house for a study of the culture and civilisation of the area during the seventeenth to nineteenth centuries.

The various sub-schools of the Rajasthani School can be distinguished by their peculiar characteristics such as the Mewar, Bundi (Pl. 22), Jaipur, Bikaner and Jodhpur (Pl. 23) with close affinities to the Central Indian Mandu (Malwa) School (Pl. 24), which in turn owes much to the Jain School of Gujarat. The Mewar School presents an early untainted phase of Rajasthani mode unlike schools like Bikaner and Bundi that absorbed Mughal influence. The pointed nose, large eyes and angular features of figures, the general arrangement of browns and reds, and the wavy skyline in the Mewar paintings recall influence from Gujarat manuscripts and from the very early Rajasthani School of which the illustrations of *Chaurapanchasika* from the N.C. Mehta collection are an excellent example. The Kishengarh School with peculiarly long and mango-shaped oblique like Radha and Krishna is another distinct school from the Rajasthan

area (Pl. 25). A peculiarly religious and almost repetitive school is noticed from Nathadvara.

The Pahari branch has its most graceful paintings in the Kangra, (Pls 26, 27), Guler, Chamba (Pl. 28), Nurpur, Garhwal and Jammu Schools and a strong folk element is seen in the Kulu and Basohli (Pl. 29) Schools. This was a period of great renaissance of vernacular literature when the influence of Kabir, Vidyapati, Umapati, Chandidas, Tulsidas, Kesavadasa and even late writers like Bihari Lal and Jaswant Singh had probably a greater hold than the more difficult and not so easily accessible Sanskrit poets. Thus, the *Ramayana* of Tulsidas and the *Rasikapriya* of Kesavadasa had probably a greater appeal and are actually the source of the themes of this unsophisticated sweet utterance of folk-art, a *prakrita* vernacular art to be distinguished from a classical *samskrita* art that went in handy with classical Sanskrit literature of an earlier period.

XXVIII

Deccani and Allied Schools

Seventeenth to Nineteenth Century A.D.

Visitors to Hampi, the old capital of the Vijayanagara empire, can never miss the beautiful blend in a gentle vein of Muslim art in the architectural forms of some of the buildings composing the adjuncts of the ruined series of royal mansions in the capital. The admixture is pleasing and unobtrusive as in the queen's bath and the lotus *mahal.*

The proximity of the Vijayanagara empire to the Sultanates of Bijapur, Ahmednagar, Golconda and Bidar has not been without perceptible mutual influences in art. It is the Deccani idiom from Ellora that is noticed in the West Indian Jain texts from Gujarat. It is the same idiom that is noticed in the region of the Gajapati of Orissa whom Krishnadevaraya conquered abouts A.D. 1515. If the influences of the Gujarati school of text illustrations produced an effect even in distant Mewar and Malwa, the effect of Vijayanagara painting in the neighboring Bahmani kingdoms was quite natural. From the Muslim side, influences from Malwa also filtered down to the Bahmani area.

In Malwa as in the Mughal court in Delhi, Persian influences held sway. The Sultans of Malwa like Nasiruddin Khilji encouraged Persian artists in their court who produced illustrated books like the *Bustan* of Sadi. In these paintings there is a marked element of the Persian mode enlivened by indigenous Hindu elements as in books like *Nimat Nama* and *Laur Chanda.*

The southern style with strong Vijayanagara influences is noticed in the Schools of Ahmednagar, Golconda and Bijapur. The quarrels of these three states with the neighbouring empire of Vijayanagara at least helped mutual migrations of culture and the adoption of ideals in painting.

Krishnadevaraya's conquest of Kapilesvara Gajapati and his marriage to the Orissan princess brought Kalinga, which had long before been under Eastern Chalukyan influence, again under the influence of a victorious emperor of the south, which no doubt has resulted in such pictures as compose the illustrations of the *Gitagovinda* from Orissa, with a little text of Jayadeva to enliven the painting, which forms the principal element of the page. (Pl. 18).

This style, reinforced by a touch of the Mughal during its decadent period when the artists at the imperial court dispersed in different directions, produced a new variety which prevailed as the Deccani version of Mughal art in the south (Pl. 30).

Local patronage in centres like Hyderabad, Cuddapah, Kurnool, Arcot, Mysore and Tanjavur accounts for subschools in all these areas. Under the Maratha kings, the Tanjavur school developed an art not only of book illustration but also of painting on cloth, mounted on board, with the use of paste for producing the effect of slight modelling in relief and the arrangement of semi-precious stones and gold leaves for decorating the ornaments of figures that composed groups illustrating famous scenes from the epics and the *Puranas*, particularly the *Ramayana* and the *Krishnalila* (Pl. 31), as well as portraits of the Maratha rulers and the nobility at the court. Some of the most beautiful portraits are known among the paintings of this period but have not been sufficiently made available for study.

The effect of the European mode of paintings on the Indian could already be noticed in the pictures of the late eighteenth and nineteenth centuries and a distinct Indo-Anglian style of painting may also be discerned

all over the country.

The introduction of the western style of oil painting and the teaching of it to earnest Indian students by some of the European masters themselves resulted in such brilliant painters as Raja Ravi Varma who, coming from the princely family of Travancore, with a profound knowledge of Sanskrit, a wonderful cultural background and with the mastery of the technique of the Western mode, produced at a rapid pace an amazing number of pictures illustrating every possible text in Sanskrit, revealing his brilliance in art and literature, in addition to his eminence as a portrait-painter. But in the early years of the twentieth century it was soon realised, at the call of Havell, by a young gifted painter from the Tagore family, Abanindranath, that this trend in painting cut the Indian painter away from the past. He, therefore, sought to go back to the classical age and recapture the glory of the earlier artists, as at Ajanta and Bagh. Among the earliest to copy the paintings at Ajanta and Bagh are his famous pupils Nandalal Bose, A.K. Haldar, S.N. Gupta and others. This new revival brought a change in outlook for a time. But the trend in art today is running after the Impressionist, Futurist, Cubist, Surrealist and other modes of experimentation in modern art in the West which probably also takes our artists away from their moorings. The hereditary craftsman and painter still earns a precarious livelihood as a bazaar artist executing cheap pictures to satisfy the demand of pilgrims visiting holy places where the bazaars have a sprinkling of them catering to their needs, from distant Jagannathapuri and Nathadvara in the north to Tirupati and Ramesvaram in the south.

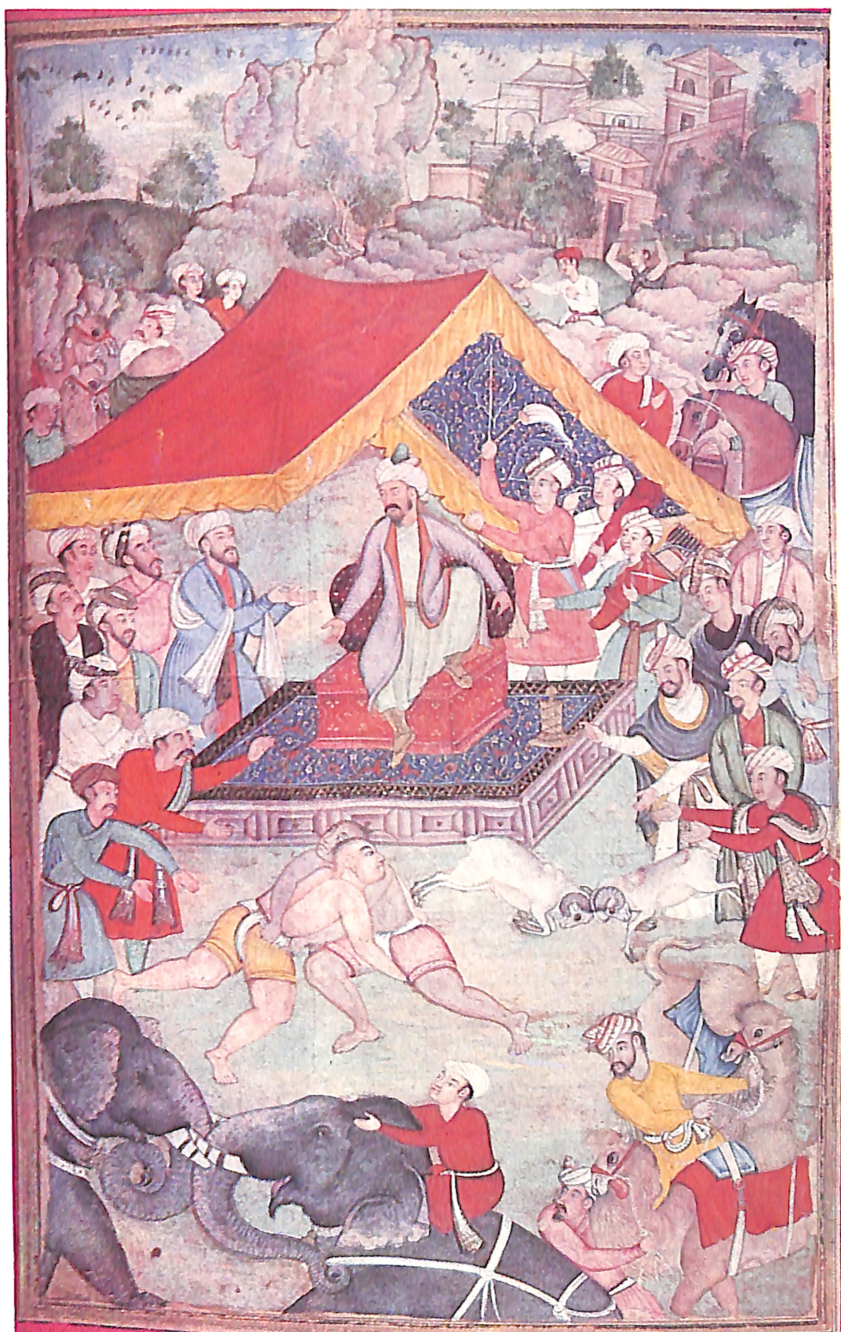


Plate 19: Babar watching wrestling and animal fights, a leaf from the *Babar Nama*, Mughal, A.D. 1597.



Plate 20: Turkey Cock from Goa, painted by Mansur, A.D. 1612.



Plate 21: Portrait of Jehangir, Mughal, c. A.D. 1620.



Plate 22: Krishna watching ladies playing *chauper*, Bundi, a folio of Keshavadasa *Rasikpriya* poetry, c. A.D. 1700.



Plate 23: Two princesses, Jodhpur, c. A.D. 1775.

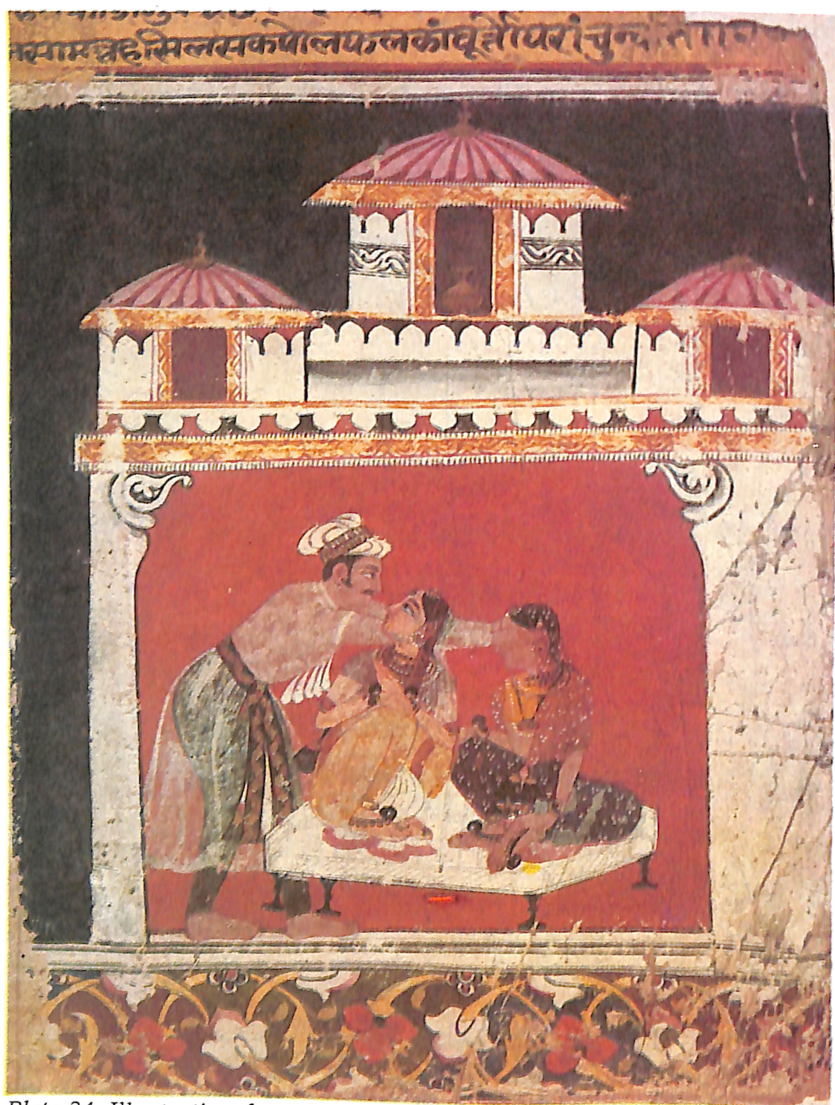


Plate 24: Illustration from an *Amarusataka* series, Malwa, A.D. 1652.

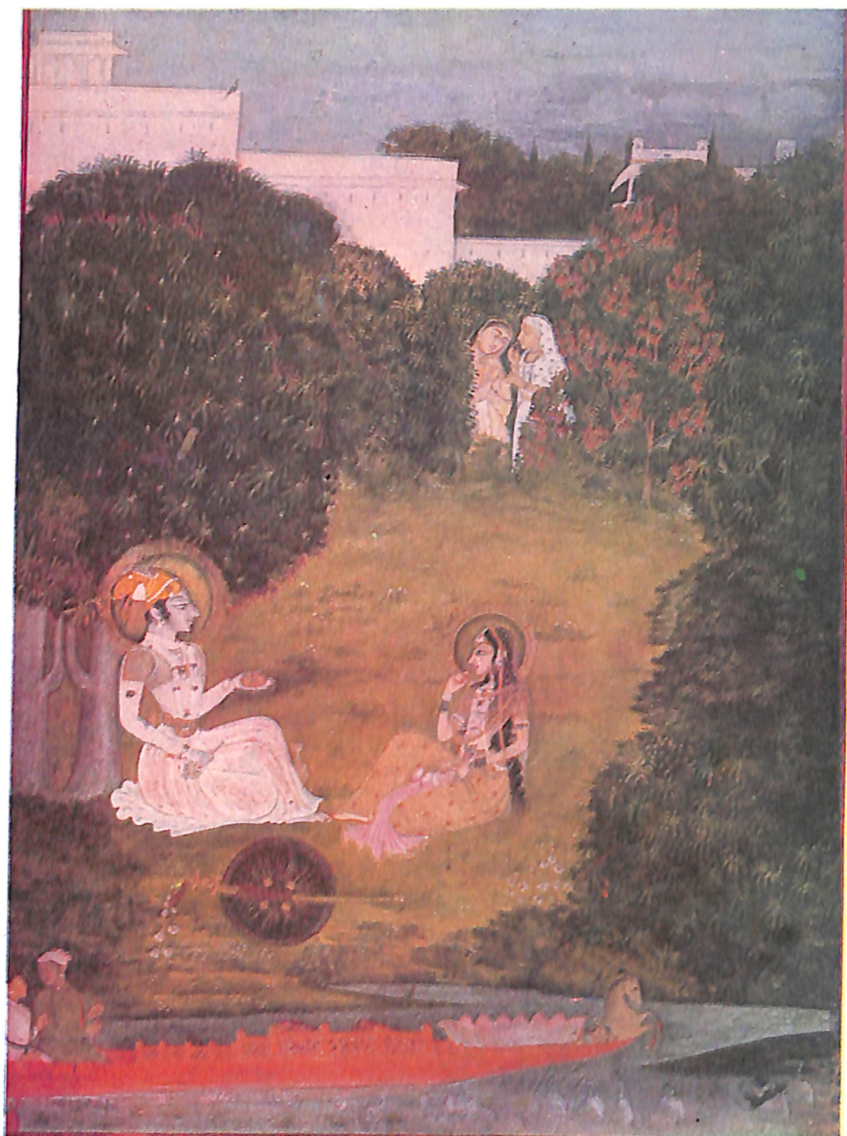


Plate 25: Radha and Krishna in a grove, Kishengarh, c. A.D. 1750.



Plate 26: Ragini Bhairavi, Kangra, c. A.D. 1785-90.

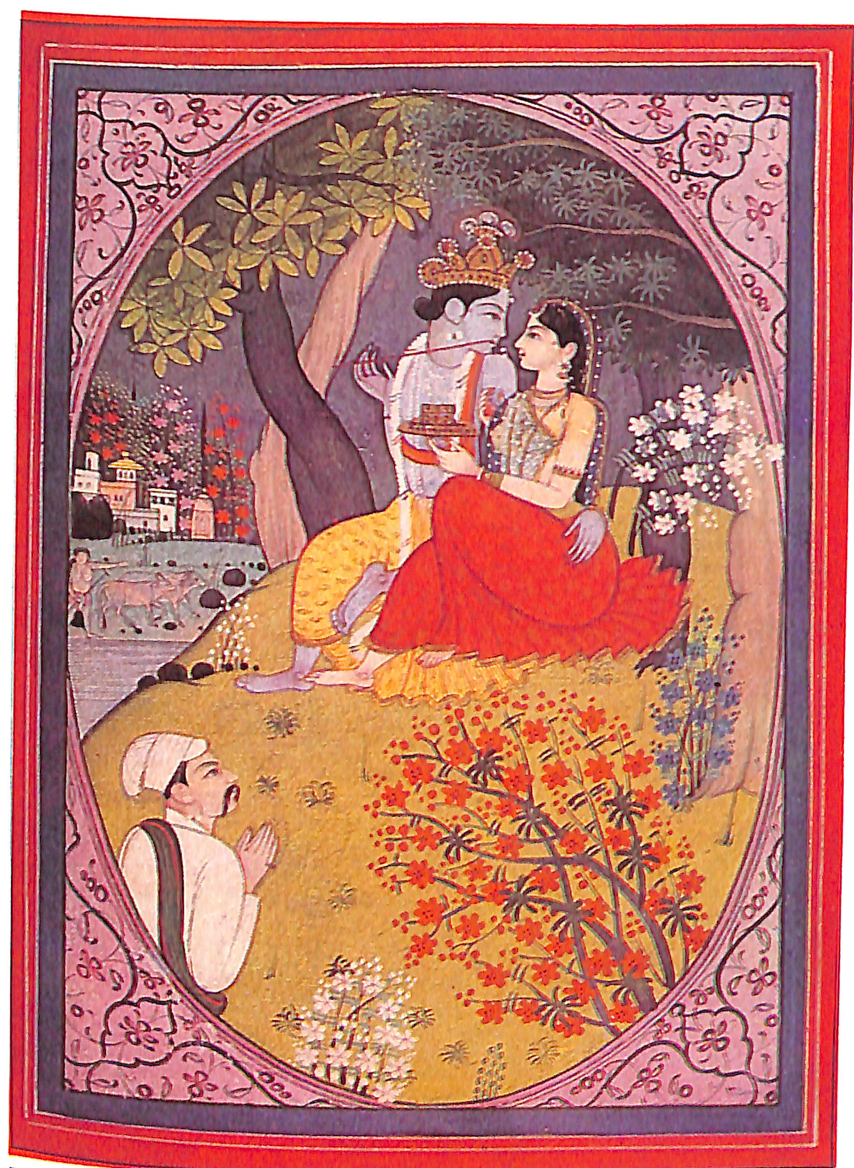


Plate 27: Keshavadasa paying homage to Radha and Kṛishna, Kangra, c. A.D. 1800.

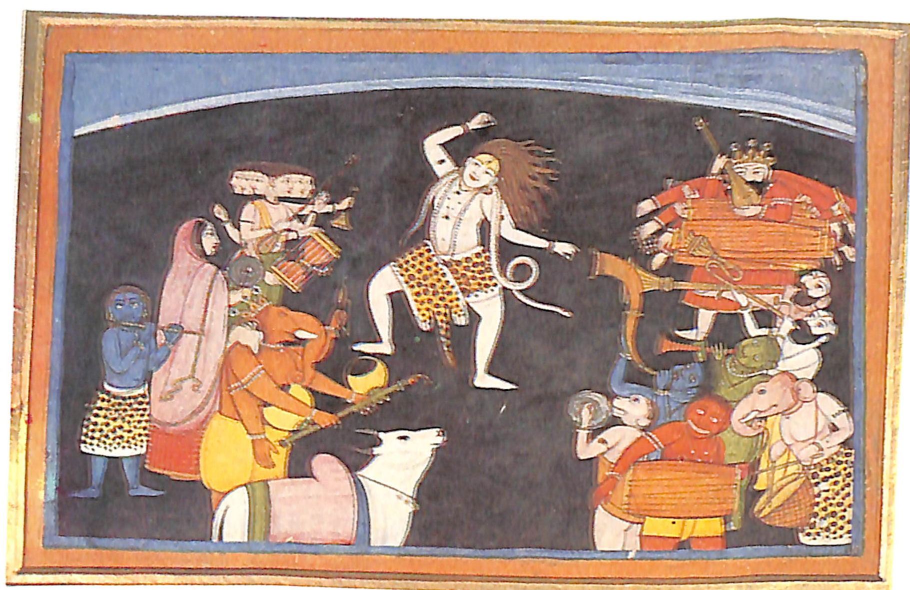


Plate 28: Siva's twilight dance, Chamba, late eighteenth century A.D.



Plate 29: Krishna with *gopis*, an illustration from a *Gitagovinda* series, Basohli, A.D. 1730.



Plate 30: Vasanta Raga, Deccani, c. A.D. 1590.

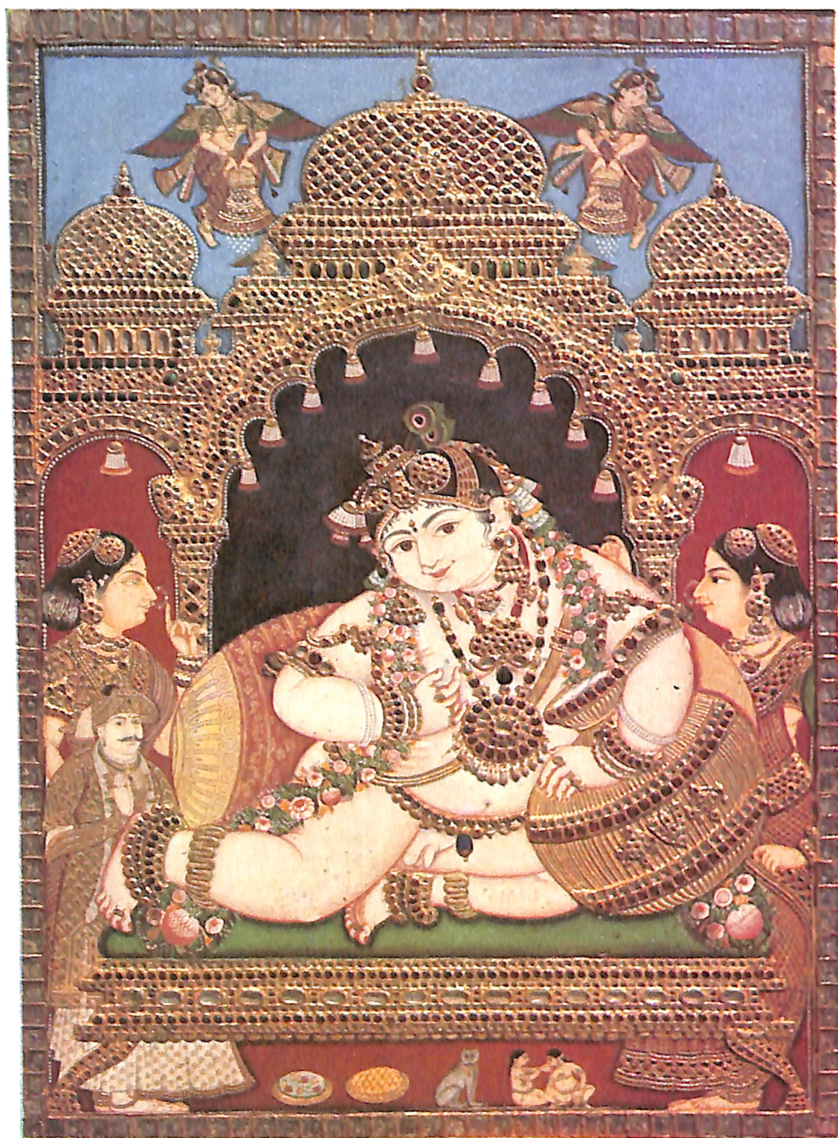


Plate 31: Balakrishna, Tanjavur, early nineteenth century A.D.

Short Notes on Poets and Books

Abhilashitarthachintamani	An encyclopaedic work by the Western Chalukya king Somesvara, written in the twelfth century.
Ain-e-Akbari	Institutes of Akbar, written in about A.D. 1595 by Abul Fazl; a most descriptive account of the empire, with valuable documentation from government records.
Akbar Nama	Memoirs of Akbar, the finest Moghul historical work written by Abul Fazl about A.D. 1595 and sumptuously illustrated by famous artists of the Moghul court.
Babar Nama	Memoirs of Babur, excellent illustrated copies of which were prepared in the 1590's during the reign of Akbar.
Balagopalastuti	A Vaishnava text chosen for illustration in the standard western Indian style from the fifteenth century.
Bana	The greatest prose poet in Sanskrit who lived in the seventh century and wrote the *Harshacharita* and *Kadambari* under the patronage of King Harsha.
Bhavabhuti	Famous Sanskrit poet of Vidarbha of the eighth century who wrote the dramas *Uttararamacharita, Malatimadhava* and *Mahaviracharita.*
Brihatkathamanjari	A poem by the Kashmiri poet Kshemendra based on the *Brihatkatha* of Gunadhya and written in the eleventh century.

Bustan	The famous Persian ethical poem by Sadi written in the thirteenth century.
Chaurapanchasika	A poem of fifty verses on 'stolen love' by the Kashmiri poet Bilhana written in the eleventh century of which the illustrated text in the N.C. Mehta collection is an excellent example.
Dasakumaracharita	A prose romance by Dandin written in the sixth century.
Dhavala	By Virasena, the last of a series of commentaries on *Shatkandagama*. It was written in the ninth century.
Dutavakya	A one-act play by Bhasa on Krishna's ambassadorial role, written about the second-first centuries B.C.
Gandavyuha	An important Mahayan Buddhist text in Sanskrit rendered into Chinese about A.D. 420.
Gitagovinda	A poem on the love of Krishna and Radha by Jayadeva written in the twelfth century.
Hamzanama	Story of Hamza, illustrating the adventures of Amir Hamza, an uncle of the Prophet. It was such a popular book that Akbar got it copied in several volumes with numerous illustrations by famous artists of his court.
Harshacharita	The biography of King Harsha by Bana written in the seventh century.
Jayadhavala	By Virasena, a commentary on *Kashayapahuda*, a fine work on *Karma* philosophy by Gunadhara in the first century B.C. It was written in the ninth century.
Kalakacharyakatha	A popular text describing the adventures of the Jain monk Kalaka and the help he desired of the Sakas of Seistan to overcome the proud king of Ujjain. An excellent example of illustrated text, which dates from about 1400 B.C.

Kalidasa	The sweetest Sanskrit poet after Valmiki, author of the poems, *Raghuvamsa, Kumarasambhava, Meghaduta* and *Ritusamhara* and the dramas *Abhijnanasakuntala, Malavikagnimitra* and *Vikramorvasiya*. His date is held to be first century B.C. by some scholars and the fourth century after Christ by others.
Kalpasutra	A Jain text on the life of Mahavira and other Tirthankaras, a popular book for manuscript illustrations, several good examples of which are to be found in the western Indian style of the fourteenth-fifteenth centuries.
Kamasutra	The standard book on erotics by Vatsyayana dated about the beginning of the Christian era.
Kathasaritsagara	A poem "Ocean of Rivers of Stories" by the Kashmiri poet Somadeva, written in the twelfth century. It is based on the famous *Brihatkatha* of Gunadhya.
Kavyamimamsa	A book on poetics by Rajasekhara written in the tenth century.
Kavyaprakasa	An important work on poetics by Mammata written A.D. 1108.
Kumarapalacharita	A biography of the Chalukya king Kumarapala written by the Jain monk Hemachandra in the twelfth century.
Kuttanimata	A lampoon on hetairai by Damodaragupta of Kashmir, written in the eighth century.
Laur Chandra or Chandayan	A version of a popular North Indian ballad in Eastern Hindi *(Avadhi)* composed by Maulana Daud about A.D. 1370 at the court of Firuz Shah.
Mahabharata	The famous epic by Vyasa on the wars of the Kaurava and Pandava princes.
Mahadhavala	By Virasena, a commentary on *Shatkhandagama*. It was written in the ninth century.
Malavikagnimitra	A drama by Kalidasa having the life of the

	Sunga king Agnimitra of the second century B.C. as the theme.
Mrichchhakatika	A drama 'Toy Cart' by Sudraka written about the first century before or after Christ.
Naishadhiyacharita	A poem on the theme of Nala's life by Sriharsha written in the twelfth century.
Naradapancharatna	Ritualistic literature of the Vaishnava school of uncertain date.
Naradasilpa	A late *Silpa* text of uncertain date.
Nimat Nama	Book on cookery in Persian, written in the reign of Nadir Shah in the early sixteenth century at Malwa.
Padataditaka	A farce by Syamalaka, written in the early centuries of the Christian era.
Prajnoparamita	An important Mahayan Buddhist text in Sanskrit.
Prajapati Silpa	A late *Silpa* text of uncertain date.
Pratimanataka	A drama by Bhasa on a theme from the *Ramayana* written about the second-first centuries B.C.
Ramayana	The famous epic by Valmiki on the exploits of Rama.
Rasikapriya	A book on poetics by Kesavadasa written in the sixteenth century.
Ratnavali	A drama by King Harsha written in the seventh century.
Razm Nama	Book of Wars, Persian translation of the *Mahabharata* made at the command of Akbar in the sixteenth century and illustrated by famous court painters.
Salibhadracharita	An account of the legendary hero Salibhadra, a contemporary of Mahavira, written by Dharmakumara, A.D. 1277.
Samaranganasutradhara	A text on *Silpa* by the Paramara king Bhoja of the eleventh century.
Sarasvatisilpa	A late *Silpa* text of uncertain date.

Saundaryalahari	A poem on the beauty of Devi by Sankaracharya written in the eighth century.
Shatkhandagama	Jain work on Karma philosophy by Dharasena who lived in the first century.
Silparatna	A *Silpa* text by Srikumara written in the sixteenth century.
Sivatatvaratnakara	A *Silpa* text of the seventeenth century based on the *Abhilashitarthachintamani.*
Sriharsha	Sriharsha wrote the *Naishadhiyacharita,* an erudite poem on the life of Nala, in the twelfth century.
Tilakamanjari	A prose romance written by Dhanapala in the tenth century.
Upamitibhavaprapanchakatha	A prose allegorical romance by the Jain Siddharshi written in the tenth century.
Uttararamacharita	A drama 'The later life of Rama', by Bhavabhuti written in the eighth century.
Vakroktijivita	A work on poetics by Rajanaka Kuntaka of the eleventh century.
Vasantavilasa	A secular love poem often illustrated. A long scroll of cloth with this text and illustrations written in Ahmedabad in B.C. 1451 is the best known example.
Viddasasalabhanjika	A drama, 'Portrait Statuette', by Rajasekhara written about the tenth century.
Vishnudharmottara	A *purana* with chapters on fine arts like architecture, painting, music, dance, poetics, etc., attributed to the late Gupta period.

Glossary

abhisarika	damsel hurrying to the place of tryst
abhishekachitrasala	art galleries near bathing apartments
adbhuta	wonder
akshalana	wash (as colour wash)
alabu	gourd
alaktaka	red dye for feet
alidha	warrior pose
alpana	patterns on floor
amritamanthana	churning of the ocean by the gods and demons for ambrosia
anriju	not straight
anyachittata	absent-minded
aprapadina	garment reaching up to anklets
ardhachitra	sculpture in relief, high or low
ardhavilochana	side view
asura	demon
avadana	story of a former life of Buddha
aviddhachitra	general study
baramasa	twelve months
bhadra	human type based on features
bhumika	floor decoration
bhava	emotion
bhavachitra	emotive picture
bhavasabalata	commingling of emotions
bhavayojana	infusion of emotions
bhayanaka	producing horror
bhitti	wall
bhittichitra	wall painting
bhittisamskara	wall preparation
bhushana	decoration
binduja vartana	stippling

biruda	title
bodhi tree	tree under which Buddha had his enlightenment
chaitya	apsidal prayer-hall
chaityakari	temple-builder
chaityamandira	shrine
chamaradharini	*chauri*-bearer
chapakriti	bow-shaped eye
chatura	dance pose
chauri	fly-whisk
cheta	sycophant
chitra	sculpture in the round
chitrabhasa	painting, lit., semblance of sculpture
chitracharya	art master
chitradoshas	defects in painting
chitraguna	merits in painting
chitragriha	art gallery
chitrakara	artist
chitrakarapuli	lit., tiger among painters, title of Pallava King Mahendravarman
chitralakshana	classification of paintings
chitralankritirachanavidhi	mode of arranging paintings as decoration
chitramandapa	picture gallery
chitrapata	printed scroll
chitraphalaka	picture board
chitrasala	picture gallery
chitrasutra	standard text on painting
chitrasutradana	drawing the sketch
chitravidyopadhyaya	teacher of the art of painting and sculpture
chitronmilana	infusing life into a picture
dakshinavarta	hair curling to right
dandahasta	hand across the chest in dance
deva	god
dhammilla	decked female braid
dhulichitra	powder or pastel colour
dhurta	rake
dindi	inferior artist
gairika	mineral colour red (lit., from the hill)
gana	dwarf follower of Siva

gandharva	divine instrumental musician
garuda	celestial bird
gaura	fair
gopura	towering gateway
hamsa	human type based on features
haritala	yellow
hastalekha	preliminary sketch
hastochchaya	dexterity of hand
hasya	farcical or humorous
jalakrida	water sport
jatajuta	crown of matted locks
jataka	story of a former life of Buddha
jutatasara	curled and abundant
kajjala	black
kalachora	one who steals time
kalasthana	place of amusement or pastime
kanthaslesha	neck embrace
karuna	sentiment of pity
karunarasa	sentiment of pity or compassion
kathakali	colourful and vigorous dance from Kerala
keyura	armlet
khachora	sweet-smelling root
khandita	wronged wife
kinnara	divine vocal musician
kittavarti	stump for sketching
kolam	decorative patterns on the floor
krishnalila	sport of Krishna
kshayavriddhi	foreshortening
kudyaka	wall painting
kuntala	long, fine hair
kurchaka	big brush
kuttani	wily old mother of courtesan
laghu likhita	minimum of drawing
lalita	delicate
lanchana	emblem
lavanyayojana	creation of lustre and iridescence
lekhini	pen
lila	divine sport
lilakamala	sportive lotus

maharajalila	seated at ease with hand resting on knee
makara	fabulous fish
makuta	crown
malavya	human type based on features
mandapa	pillared hall
mangalyalekhya	auspicious picture
matsyodara	fish-like eye
mattavilasa	lit., drunken revelry, title of the Pallava King Mahendravarman
misra	mixed
mugdha	shy, coy bride
muktayajnopavita	pearl-sacred thread
murti	idol or deity
naga	semi-divine snakes
nagara	urban, sophisticated
nagaraka	a connoisseur
nandidhvaja	bull standard
narayana	a form of Vishnu
nartaka	dancer
nata	dancer
natyamandapa	dance-hall
natyasala	dance-hall
nayaka	hero in a poem or play
nayika	heroine in a poem or play
nili	blue
niryasakalka	vegetable glue
nityavinoda	perpetual entertainment
oviyanilayam	picture gallery
padapitha	footstool
padmapatranibha	lotus-petal-like eye
panagoshthi	drinking bout
paravritta	back view
parinirvana	passing away of Buddha
parivritta	back view
parsvagata	side view
paryankabandha	cloth tied across waist and right knee
pata	canvas
patraja vartana	cross-hatching
phalaka	board
prakrita	folk
prakritika	folk style

pramana	proportion
prasadhika	toilet attendant
prasasti	panegeric inscription
pratihari	usher
prishthagata	back view
prishthavastika	legs crossed to back
proshitabhartrika	wife separated from lover
pudumandapa	new pillar hall
pujavidhana	mode of worship
purana	epic
purnamurti	full effect of form
raga	musical melody
ragini	musical melody (feminine form)
raikhika vartana	line shading
rajagambhira	princely dignity
rakshasa	demon
rangoli	colour patterns on the floor
rasa	moods and emotions
rasalila	folk dance in a ring
rasika chitra or rasa chitra	water colour
raudra	fearful
rekha	line
rekhapradana	drawing a sketch
rijvagata	straight pose
rishikumara	hermit boy
ruchaka	human type based on features
rupabheda	variety of form
rupakara	artist
rupakriti 'prince charming,'	lit., of beautiful form
sachikrita	nearly side view
sadrisya	likeness
sama	symmetrical
samanata	straight from view
samskrita	classical
samudgaka	box
sanakriti	globular
santa rasa	sentiment of tranquillity and peace
sarad	autumn
sasaka	human type based on features
satya	true, natural
sayanachitrasala	art galleries in sleeping apartments
shadanga	six limbs (of painting)

sikharakalasa	steeple
silpi	craftsman
sivalila	sports of Siva
sivapadasekhara	having Siva's feet as crest-jewel
sringara	erotic
sringaracheshta	erotic prank
sthana	pose
sudha	white
suryopasthana	adoration of the sum
sutikagriha	apartment for child-birth
sutradhari	architect
taranga	wavy hair
tinduvarti	stump for sketching
tirthankara	any of the 24 apotheosised Jain masters.
toranasalabhanjika	damsel under *sal* tree as a bracket for ornamental gateway
tulika	brush
udarabandha	stomach band
uddesika stupa	bubble-shaped monument for worship lacking corporal relics
urdhvaka	ceiling painting
urvasi	a nymph
utpalapatrabha	blue lotus-hued eye
uttaramantri	chief minister
vainika	lyrical
vajralepa	sort of glue
varidhara	straight and flowing
varnadhya	splendour of colour
varnaka	determinant sketch
varnasamskara	preparation of colour
varnikabhanga	mixing of colours to produce effect of modelling
varnikakarandasamudgaka	box full of colours
vartana	shading to create the illusion of modelling
vartika	brush or stump
vartikasamudgaka	box of brushes
vasakasajjika	eager, expectant wife
vesavasa	courtesan's abode
vesya	courtesan
vesyakamuka	erotomaniac

vetradanda	cane staff
vichitrachitta	title of the Pallava King Mahendravarman, lit., a curious-minded one
viddhachitra	portrait
viddhasalabhanjika	portrait statuette
vidyamandira	school or library
vimana	mansion
vimanapankti	row of mansions
vina	lute
vinodasthana	place of amusement or pastime: art as hobby for amusement
viraha	separation of lovers
vismaya	hand gesture in dance suggesting wonder
visvakarma	architect of the gods
vita	dandy
vithi	gallery
yajnopavita	sacred thread
yaksha	semi-divine lord of wealth
yakshi	celestial female attendant of Tirthankara
yamapasamudra	fingers of hands clasped to form an aperture through which to see the solar disc
yogapatta	cloth tied around waist and right knee when seated in meditation.

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The history of Indian painting from the earliest times to the present day is a fascinating chronicle, though too vast a subject to be conveniently compressed into a few pages. Aware fully of this limitation, the author has narrated as comprehensively as possible the continuous story of Indian painting through the ages.

Padma Bhushan C. Sivaramamurti, Honorary Fellow of the Royal Asiatic Society of Great Britain and Ireland, was a sculptor, artist and scholar with a brilliant academic career. He was Curator for Archaeology in Madras and Superintendent, Archaeology Section, Indian Museum, Calcutta. He retired as Director, National Museum, New Delhi. Thereafter, he was Honorary Advisor to the Government of India on Museology and was Chairman of the Art Purchase Committee, and held these posts till his demise in 1983. He served on the Executive Committee of the International Council of Museums, Paris and was Chairman of the Indian National Committee of the Council.

Among his important works are *Nataraja in Art, Thought and Literature, Amaravati Sculptures in the Madras Museum, South Indian Painting, South Indian Bronzes, Borobudur (French), L'Art en Inde* (first published in French, subsequently brought out in German, English, Italian and Spanish), *Indian Sculpture, Some Aspects of Indian Culture, 5000 Years of Indian Art*, and lastly *Panorama of Jain Art*. He was honoured with a number of awards during his lifetime, and in view of his contribution to Oriental Research, in 1981, the Asiatic Society of Bombay posthumously awarded a special Campbell Memorial Gold Medal.



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